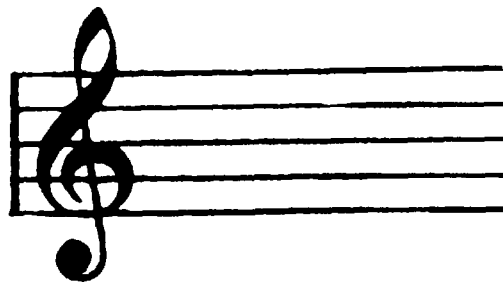


Proceedings

**The
Cantors
Assembly
Twenty-third
Annual
Convention
May 10-14, 1970**



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SUNDAY, MAY 10, 1970

Opening Session

Welcome :

Hazzan Kurt Silbermann

Co-Chairman 1970 Convention

My dear colleagues, honored guests, ladies and gentlemen,

It is indeed a privilege to welcome you to this our 23rd annual convention.

I look forward to each of our conventions as a time of personal revitalization, a time when we meet others, who have the same interests, the same mode of living and also often the same difficulties. It is a time when we can exchange ideas, discuss mutual problems and how to solve them, and, most importantly, it is an excellent opportunity to study and to learn from each other and from the eminent personalities we have invited.

Our program is a full one and it is of utmost importance to start and finish each session on time. So please consult your program as to time and place so that you can receive full benefit from each of our sessions. Only with your full co-operation will we derive all the advantages each workshop and session is designed to give us.

It takes many persons and uncounted hours of thought, labor and decision-making to plan and run a convention efficiently. Our planning committee met often and worked hard to present you with a varied and meaningful program and to have available at each session those personalities who are authorities in their own particular field.

We owe a tremendous thank-you to our Sam Rosenbaum and to our chairman Morton Shames and to the rest of his committee. We also must not forget Lenny Wasser and our Sadie Druckerman who work tirelessly in our office. The smooth running of this convention is the responsibility of Ivan Perlman and his committee. Our gratitude to them also.

MONDAY, MAY 11, 1970

Morning Session

Workshop in Hazzanut

Chairman: Hazzan Maurice Glick, Van Nuys, California

A. What Are the Musical Goals for a Singing Congregation

Hazzan Maurice Glick:

I think it's very appropriate that we begin with this subject as the first workshop of the convention this year. With all the demands placed on the time of the hazzan it is up to us to be very selective of the materials that we use. Hopefully this workshop will answer the question, What's relevant today? What should we present to the very young? How should we present music to the religious school, what material should we use, and finally, what's important to prepare for the religious service.

We have invited Dr. Judith Eisenstein, Mr. Gabriel Cohen, and Rabbi Herbert Feder as our panelists. I am sorry to say that only Rabbi Herbert Feder is here today. Mr. Cohen's paper will be read. Mr. Samuel Adler will pinch-hit for Mrs. Eisenstein.

I am sure I don't have to speak much about Samuel Adler. I know that you all know of him. He is Professor of Composition at the Eastman School of Music of the University of Rochester, the son of Hugo Adler. Among his 100 published works are four symphonies, an opera, many chamber works. He has published numerous articles which have appeared in magazines such as the *Music Educator's Journal* and the *Music Teacher's Journal*; I have a long list of awards that he has received: Rockefeller

grants, commissions, prizes and I could go on and on. I think you will appreciate the words of Samuel Adler in reference to the music for the very young.

Mr. Samuel Adler:

Thank you. I hope this is not a bad omen - that the first speaker konked out and you have to have a substitute.

The music for the very young is not necessarily my specialty except that I have had some experience with it.

I don't think anyone, although the claims are numerous, is an expert in making the very young sing or giving a religious experience to the very young. But it seems to me that the fundamental goals are clear, namely, to give them a tefillah experience. An experience that is very different from the adult experience so that they will, as they grow older, yearn for something new continually. By this I don't mean gimmicks and I want to make this very clear. I am an anti-fad man and I feel that too many of us try with young to use gimmicks in order to then try to turn them on.

By striving toward something, I mean that a child should not have a kind of adult experience at the beginning because he is not ready for it. Let's first consider that there is built into small children the desire to pray. The very young, I feel, is the place where we could succeed best but in many cases we fail badly as far as instilling in them a yearning for an experience with prayer is concerned. Too often we bring them up on songs. I am just as guilty as every other composer having written thousands of songs - just songs not real prayers for children. These songs - we think they would understand when they simply want to pray and we have the chance to start them off right by overestimating rather than underestimating them.

Let me give you a few clues and I beg your pardon for being unprepared musically because I would have loved to bring you some examples of exactly what I mean but perhaps we can follow this:

In the first place I feel that creativity is the most important thing that you can do with your children at a very young age. Be musically creative. I tried the following experiment only four weeks ago in a third grade class of a Hebrew school in which we composed a service on the spot. This service was done by the children themselves after knowing what the prayers were. I tried to show them how to set a mood in music and by the way, it had anticipated a great deal of future development because every one of these children now wants to know exactly how to write down what he wants to sing. Now I know you know our children are very creative anyway; they would rather do their own thing. This is good. I think this is the first step. To be musically creative we went in there and wrote the prayers, that is we wrote the music to the prayers right on the spot. This was a very important thing. We had rivals. Somebody didn't like this, or that, of course it's just like the shule on the other corner; I don't like the way they daven. Well, some of the children didn't like the way the Shema, the Borchu or whatever went so, therefore, they wrote their own. The greatness about it is that they are now eager to try them all out.

Of course, this takes creativity on your part first. The hazzan must be creative to start off with and I know you all are. The second thing is I feel very keenly about the dismal failure of our service for the young to be much too long, because their span of identification with anything is very short. So, therefore, the service must be geared to their concentration which is short. Also, let them do what they want to do. Don't be so worried about order. I have seen more policing going on in the service than praying. This is not necessarily our tradition and our heritage. Our service, the adult service, is often not orderly and we don't mind that enough. I am much more worried about that.

I am happy about the children getting up, dancing - let the the service be a dance-

service; let them do what they want to do. This is fine as far as I am concerned and it really is a step toward something very new.

The next is an admonition to all of you. I am speaking to the wrong crowd because I know that all of you are musically very well prepared. However, I have found perhaps two or three hazzanim throughout this country who are not musically prepared. What I mean by that is that a child immediately spots phoniness. When you are trying to overwhelm them by marvelous davening; singing the way you sing; this is the wrong approach to children. Children must be taught the best music in the best manner. I only have this story to tell about it and it is from a convention of non-religious musicians, non-sacred ones and I saw this demonstration the other day and it appalled me. A young lady was teaching a song to children that happened to be in 7/8 time. The children had no problem with it but suddenly she got to the second measure and found that she wasn't with the children. She cut off and said they must be wrong. She said don't worry about seven in a measure-they hadn't even noticed there was seven in a measure - don't worry about it; you watch me and I'm going to conduct like this - one, two, three, four, five, six, sev-en. You see, the problem is with us. Don't laugh too heartily because I hear the same thing in that simple "Mi Chomocho" of Freed which happens to be in 5/4. I have never heard a good performance of it because that hassidic tune happens to go in 5/4. But it can't; it doesn't feel right. The congregation can't sing it together - too bad.

The idea is that you must be prepared for new rhythm because rhythmically our young are far ahead of all of us. This is very good and this gives a kind of a swing to a service that I miss very often. Be prepared musically, especially rhythmically.

Fourth, I would suggest we use real music educational tools to pick the very best tunes. There is more than one mode in Jewish liturgy. The Ahava Raboh mode is not the only mode in Judaism. As a matter of fact it is the most foreign mode to our children. Furthermore, dullness is no virtue. The same key, the same kind of stuff over and over again is not a virtue, and it is not traditional. Traditional things are one thing I don't quibble with, but boredom is not one of the traditions in Judaism, at least I hope not.

The hazzan must be the taste builder of the very young. Don't let them think that only one tune per prayer is correct. The reasons we have congregations who are completely full of apathy is that they know only one tune and perhaps love only one tune - like mother's noodle soup - and when it really comes down to it, it is a terrible tune. You know the tunes I mean. I don't have to sing them for you; my voice is too great to waste on you this morning.

The thing is this - sure creativity in children, but on the other hand when you teach them a tune, be sure it has something in it that gives the prayer and does not only mirror some of our historical past with which they cannot possibly identify.

One word about the children vis a vis some leaders they might have and one of them being the choir. We all lament the fact in many congregations especially Conservative congregations - the choir makes the service feel cold. Many people who have traditional backgrounds tell me they go into a Reform synagogue and it's so cold when the choir sings, they don't participate; that's too bad. In the first place, I think a congregation should participate, but that's not my bag this morning. The important thing is we turn off our children from listening. We talk too much. Prayer is not only talking to God but listening. The problem here is it is marvelous to listen to a great piece of music and this goes into our secular life too. The reason we have no more audience for great music is that we can no longer have a real experience with music. We can no longer communicate with anything abstract. Everything has to be shown to us on T.V. We start turning off our children by not giving them a complete, composite experience - first by participation and second of all by creative feeling,

when a great piece of music is sung or played for them. Let them sit quietly sometime. That also is creative. Don't always make them be active about it. To me this is very important. If we wish to build a singing congregation that will accept some new sounds and to me that's my reason for writing for the synagogue and not to be like most of ours today thinking that certain tunes are sacrosanct while anything new that is given to us is looked upon as kind of trefe, or at very best, parve, not yet kosher.

We must teach our children a multitude of tunes for each prayer and even incorporate some of their own. I differentiate very much l'havdil bein kodesh l'chol. This is very important for you to do also. Don't always pick up the latest jazz gimmick and bring it into the shule. That has become a wonderful way to say, Look, I'm hep kids, you've got to follow me; I know what you like. That's not true.

I wanted to set one of my daughter's poems to a rock tune. I said, listen, Debby, I'm going to take your poem and write you a rock tune. She said, no, no, Daddy, not my poem. It's better than a rock tune; you should write something like an opera. So I said, you listen to rook all the time. Yes, that's O.K. just to listen to but my tune should be something really great that I can feel. That tells me a great deal. My daughter is no angel, no great chochem as far as that is concerned (even though I really think so but I don't want to tell you). But the thing is this: be sure that you show them that you know the difference; that one thing is O.K. sometimes, but there are things that come from within rather than from without. Make them want to listen to music also. Music of the synagogue as well as music that will just give them a prayerful mood and have an experience.

Variety in both the structure of the service, the emotional quality of the tunes, and the beauty of their presentation is most important. These to me are the first steps to make the children into a knowledgeable singing congregation. We have an opportunity to make each child have an experience of Judaism in a way they really can and that is by singing and dancing and let us not forget that silent experience. By even letting them do their own thing with, of course, a guided framework.

If you want to overcome the apathy of the adult congregation and this is attested to by their failure to cooperate with us because we instill in them nothing at the beginning. We must instill in them the love and excitement of singing participation. So often and much too often we simply venerate the past and give them old tunes which we say: these are yours when they are not. We are unyielding although we must build on the past and must not throw it away. Definitely we must use it but there is an important thing to think that these are only hors'd'oeuvres to our own musical experience and culture. We have this in Judaism and the constant reliance on old tunes which we make up to sound like the old tunes which are fraudulent, absolutely bad. I have very seldom seen a service written today by inexperienced people just because they are easy and they might sound sort of pseudo-hassidic or pseudo this or pseudo that. We have composers that can write them for us.

Let's vary this. Let's have antiphonal singing between choir and congregation. Let's have just choir singing; let's have just unison singing; many things - motions and so on. Once they can't wait until they get to a service because here they can feel their religion, we will have given them a basis for the rest of their lives. The ability to have an experience through music or with music and certainly the foundation for a singing congregation. That's my goal. When I work with young children and try desperately not to discourage their achievements or minimize what they at their stage can comprehend both musically, because it is surprisingly advanced by the way, and relevant if you let them express themselves. Or religiously because it is so genuine and if not ruined by their parents, so very important to them. Let our goal with the very young be an adventure in Judaism through music which will be open ended yet guided but present and contemporary, based on our faith, which is always new. Remember, it

says in our prayer book, "thou renewst daily the work of creation."

Alfred North Whitehead gave a wonderful admonition to adults when they deal with youngsters and this applies well in our case, especially in our time, to lay the foundation of a singing congregation. He said: "No more deadly harm can be done to young minds than to deprecate the present. The present contains all there is. It is holy ground for it is part of the past and contains all of the past and it is the future and after all, it is all there is. Thank you.

The Hazzan and the Musical Needs of the Congregation

Rabbi Herbert Feder:

In defining the Hazzan's role in providing for the musical needs of the congregation, I shall be concerned with three questions, of which the first two are substantive, and the last is one of methodology:

1. What are the peculiar features of a positive prayer experience for Jews, and what specific directions should Hazzanic music take in support of this experience?
2. In the general cultural program of the congregation what should be the degree of involvement of the Hazzan in making use of Israel as a vehicle for Jewish identification?
3. How does the Hazzan act out his role as Jewish educator within the Synagogue, i.e. what material and skills should the Hazzan be transmitting to the adult, to the child, and to the teenager?

The wording of each of the above questions presupposes a commitment to certain philosophical positions regarding public Jewish worship, the focus of North American Jewish culture, and the priorities of Hazzanic activity.

Prayer as a phenomenon of Jewish existence has been variously described by Bialik as a response to the terrifying; by Heschel as radical amazement; by Buber as mystical encounter and by Kadushin as formal preparation for ethical act. Whatever the characterization, prayer has been historically for Jews their most potently popular mode of aesthetic expression. That prayer has reached beyond normal art as it has sought to communicate with the formidable essence that is God has in no way changed its status as a form of aesthetic expression with principles to follow and rules to observe. The Sheliah Tzibur in any period of Jewish history has had to understand what the peculiar aesthetic features of Jewish prayer are in order to best effect a positive experience for his congregation. Among these features, obviously basic have been words and music. Relatively early systematization in the form of a *matbeah shel tefilla* for the verbal and *nusah* *hatefilla* for the musical (albeit regional variations) have given Jewish prayer classical stability. Periodic introductions of *piyutim* within the *matbeah* and new melodies within the *nusah* have properly expanded the system so that Jewish prayer has been able to maintain itself historically as a healthy aesthetic organism.

Perhaps the most critical aesthetic element in the Jewish prayer experience, however, has been the folk quality of performance. Worship has been an exercise in mass participation. As such, the verbal and musical vocabulary has had to be known by the masses in order to effect the unique experience. The musical dimension particularly has been consistently impressed and altered to suit the demands of the folk. Jewish prayer has in fact always looked for *gebrauchsmusik* in appreciation of the reality of this folk dominance. When the folk has not been able to participate as a result of either its own ignorance or the oversophisticated material and performance of the Hazzan, then Jewish worship has assumed something quite different from its classical form. Hazzanic music must then always reflect a mass folk experience. It must employ a vocabulary which is capable of being learned by the congregation. In order for the congregation to pray, it must know the *nusach* and be attuned to the

variations. The nusach is the halakha of Jewish prayer music. While the Hazzan weaves a rich enough artistic tapestry to inspire the congregation to move beyond itself emotionally, he must do it with nusah. This is not merely because nusah, like halakha gives formal control to his musical impulses but because nusah maintains that form as uniquely Jewish. The music of Jewish prayer must not be imitative of other vocal experiences. This is not to say that foreign elements may not be introduced. They may, on condition that they can easily be assimilated into nusah and thereby not have prayer lose its Jewish identity.

There is an "aggadic" element to Jewish Prayer Music as well. If only nusah is used, prayer music loses its ongoing nourishment and vitality. The basic musicological studies of Idelsohn proved that nusah itself came out of an environment of folk tunes; that only as a natural possession of the people could the normative quality of nusah assume its power. Every living Culture has its folk art and folk tunes. These tunes must enter the worship as a reflection of contemporary Jewish reality and expectation. Today our greatest cultural vigor comes from Israel. In seeking folk tunes for prayer, it should therefore be the song from Israel which is given priority. These songs are introduced not as clearly recognizable full selections. They are adapted in piecemeal fashion so as to subtly pervade the entire service, thereby not inundating nusach, but enriching it.

The modern Hazzan must give prayer back to the people. He does this by using nusah himself and by teaching nusah to the people. He does this by sanctifying for worship the most relevantly familiar folk material of the people. Nusah and Israeli folk songs properly integrated ready a congregation to renew its attempt to find validity in public worship.

There is a general cultural program being offered the congregation outside the formal worship experience. If the Synagogue looks upon itself as the microcosm of Jewish culture in diaspora then it must seriously question its cultural focus.

Modern Jewish history has been a history of tragic re-education in the realities of world anti-Semitism, as well as a history of triumphant reconsecration to the worldly mission of the Jewish people through its beacon of moral light, the State of Israel. More and more are we reminded that the truth of Jewish Religion is concretized best in the existence of a Jewish nation working out its moral and cultural destiny in the natural environment of its own land. We are also convinced as never before since emancipation that Jews who live in diaspora, who may be citizens of sundry states, are still essentially members of the Jewish Nation with a particularly peculiar affiliation with the destiny of the State of Israel. This affiliation is total in its concern for not only assuring Israel's survival and revival as an *or lagoyim*, but in its pre-occupation with educating diaspora Jews to seeing Israel for what it is - the indispensable pillar of their Jewishness.

The culture of the congregation should be fully committed to Israel. The Synagogue can be Israel's educational ambassador to diaspora Jewry. Because the Hazzan is attuned to the arts through his musical training, he is in a strategic position to push for maximal use of Israel as a vehicle for formal cultural presentations as well as informal folk entertainments. The Hazzan can become the professional within the Synagogue responsible for all arts, and the arts should reflect Israel. Art music, Folk music, Drama, Dance, Painting, offered to the community as the product of the natural environment of a Jewish country will support the creation of a Jewish climate even in the strongly competitive culture of North America.

If the Hazzan in North America is to orient his congregation towards full participation in prayer, and if he is to infuse the culture of his congregation with the spirit and sounds of the State of Israel, then he must be an educator par excellence. Artists and Hazzanim communicate, and thereby educate. Were our congregation articulate,

then the mere performance of a Hazzan during the prayer experience or during the general musical program would be sufficient for further uplift. Our congregation, however, is relatively illiterate. Our generation of religious leaders, therefore, has the tedious but unavoidable task of making Jews literate. Such a task demands from the Hazzanim, as well as all Synagogue professionals, enormous amounts of time and patience, along with the specific skills of traditional pedagogy.

There are, educationally speaking, three separate communities of students within the Synagogue structure. The Hazzan must teach all three groups – the adults, the children, and the teenagers. He should teach adult men the nusah for daily worship along with the “trop” for haftarot. He should teach songs at every available opportunity to the entire adult congregation. He should select and supervise material for the adult choir and the adult drama group. He should offer a course in the history of Jewish music in order to introduce the congregation to some of the basic intellectual problems involved in Jewish liturgy.

The Hazzan should teach the skills of prayer to the children. He should pray along with them at every opportunity. He should be their song leader. He should supervise their holiday dramas and musicales.

To the teenagers he should teach nusah for all occasions. From among these youth he should be developing hazzanic disciples. He should be the USY and LTF resource person for prayer, music, and general Israeli and Jewish culture. He should organize choirs, dance groups, and should encourage original creative work in poetry, play-writing, and song composing.

In short, the Hazzan should be accessible to his congregation as a personality who is not only a knowledgeable, worshipful Jew, but who is devoted to the sharing of all his spiritual and cultural gifts with his students. Let us not be like R'Yannai about whom the story is told in Vayikra Rabbah that when he once discovered that he had been dining at the home of an “Am Aretz,” referred to the “Am Aretz” as a dog when the latter asked him to please “bench”. To this act of unconscionable snobbery, the “Am Aretz” said to R'Yanna (paraphrase) “What right have you to withhold knowledge of Torah from me by mocking me. Does the Torah say ‘Tora tziva lanu moshemorasha kehillat Yannai’? It says ‘. . . morasha kehilat yaakov’. The Torah does not belong to Yannai alone! it belongs to all Israel”.

I have in my comments not introduced any revolutionary new programs, because what we need today are devoted and talented practitioners of the traditional. If we believe in the efficacy of public prayer, then let us have music which will help the public pray. If we believe in the awesome inspirational force of the State of Israel, then let us uninhibitedly exploit Israel to resurrect our barren North American Jewish culture. And if our people need above all teachers of the treasures of Judaism, then can we in the name of a highly dubious “specialization” principle desist from the task of teaching? I believe there are Hazzanim who heretofore have supported in their professional service the ideas I have emphasized. They should serve us as models for a massive intensification of Hazzanic commitment to these ideas in the future.

The Hazzan As Aesthetic Director

Gabriel Cohen:

The Educational Director was called the “Levi” in the educational structure. This categorization would apply more readily to the Hazzan. It was the task of the levites, in days of yore, not only to provide the musical accompaniment to the sacrificial cult in the Temple, but were charged with the preservation and enhancement of the climate conducive to proper religious conduct in the Temple area. It was the feeling tone that was important. The Hazzan of our own day is by temperament and vocational

choice the person who should continue this function. To use modern nomenclature, the Hazzan is the person who can be the "aesthetic Director" in Jewish Education, who is alert and aware and skilled in preserving and fostering those aspects of **Jewish** learning, that deal primarily with the inner feelings or effective dimensions.

It is well known that the practice, contact and goals of Jewish Education have never been and ought not to be insulated from the social and intellectual currents of the time. Jewish Education as a growing institution has continually adjusted itself to the conditions of the day. It has constantly changed its emphasis in order to deal more effectively with current imperatives. The various functionaries Rabbi, principal Hazzan, must begin to examine their roles and how they can become more effective. Given his own particular dispositions and individual skills and the manner of his relationship to the total educational effort, then can the Hazzan be most effective? If he is to feel that he is making a contribution, he must begin to re-examine his role and his effectiveness in the light of all the changes that are taking place in society and in educational practice.

The perennial problem of children "dropping out" of the Jewish school at Bar-Mitzvah, and of the many who are psychological drop outs, even prior to that time, can be ascribed directly to over emphasis on subject matter mastery; and too little attention to feelings or affective aspects. The "hang-up" of the Jewish educator is that knowing that he **has** this drop-out problem at thirteen, he tries to "inculcate" as much as he can prior to that deadline and thus assures the drop-out of the child. It is inconceivable, that a tradition which places such high priority on "love of neighbor" of the paramount and major concern with man's relationship to man and with sensitivity to others, has in our day been neglected, and has been locked into the depersonalizing formula of knowledge mastery, and neglected the inter-personal aspects so important in our tradition; and which have become a major theme in the current concern of our young people. We have become; to use their lingo . . . "tuned out", and have not been responsive to the needs of our time. The Hazzan is, therefore, in **a** key position to render a unique service to the Jewish educational enterprise by becoming that individual who can bring some balance and sanity back into our educational effort, by becoming a guardian of feelings in education.

The Hazzan ought to feel that he has a major contribution to make to **Jewish** education, and he should not allow himself to become an auxiliary or extra-curricular functionary. We note that recent efforts of the cognitive school of psychology (Jerome Bruner et al.), have wrought major changes in general education. Their emphasis on the cognitive or knowledge half of the equation, tends to re-enforce the subject matter orientation of the Jewish educator. While the structure of knowledge has become **a** major thrust, concern is with content and not with the person. In the light of what this does, and continues to do, both in general and Jewish education and which assures the dropping out **of** students after Bar Mitzvah, we ought to begin to re-examine whether this is the direction our school should be taking? We are neglecting one of the most important areas of human growth; the affective. While it is possible for Jewish education to make a major contribution toward the enhancement of human personality, toward the whole area of human relations, but only if we begin to deal seriously with the feelings of our children.

It has become abundantly clear, from research and from reason, that how a person feels is more important than what he knows. It is true because how he feels controls behavior, while what he knows does not. What he knows is used in behavior to be sure; but the way it is used depends on positive or negative feelings. It is possible to be **a** Saint or **a** demon with similar knowledge. History furnishes ample illustrations of knowledge being put to evil uses. The Holocaust is an example of people who knew too much but who felt too little. It would be a travesty indeed if, we the people who

were the victims, would continue to subscribe to that same formula in our schools. We, as Jews, have a unique contribution to make. To establish balance and harmony and peace it should start with education. The Hazzan must begin to see himself as the person charged with the responsibility of alerting the Jewish educational establishment to this aspect of learning, so vital to our people and our future.

Our literary tradition is replete with those yearnings and aspirations that reflect the major theme of love and feeling, and of a world where hate, prejudice, re-crimination and want no longer exist. As Hazzanim, you of course are fully aware of the "soul" or Neshama of our people, as it is expressed in both liturgical and folk music. It is this aspect of our tradition that our children should be sensitized to. The Hazzan who does this, is making a major contribution to Jewish Education. He is also contributing to fostering a type of society that will become sensitive, alert and aware.

The Jewish school, with a vigorous subject matter approach has inadvertently aided the public school in contributing to the closed personalities of our children when we should have been opening them. Fear and anxiety have been motivating devices, and have repelled the learner who cannot wait until the Bar-Mitzvah to get out. A whole cycle of negative effects have resulted in open hostility and rejection and contributed to a generation of parents who have been disinherited Jewishly and have turned to foreign sources for answers to perennial questions . . . Jewish education "turned them off" . . . and we are doing the same for their children unless we shift our emphasis.

The Hazzan knows full well the meaning of "kavanah", which is directing not only of one's mind, but of one's soul and inner feelings. It is this attribute which should be translated to the children in our religious schools. The student, should begin to feel that it is not just the amount of knowledge that is important, but the feelings that he has that are equally important. The Hazzan, should fully comprehend the injunction of Paul Valerey who states, that "transition from disorder to order, from impurity to purity, from accident to necessity, from confusion to clarity" and which Andre Mauroix expands by stating that aesthetics brings "order out of disorder . . . , in music, the torrent of sound seems always on the point of turning into hurricane and chaos and always the composer (the student, the learner, the teacher) . . . soars over the tempest, heaves in the chaos" . . . it is incumbent upon the director of aesthetics to conjure up programs that arouse perpetual desire and which will provide infinite developments . . . we need sustained attention and perpetual desire. The student must be freed to use knowledge to heighten his own significance, to enlarge his own sensitivities to the world and to realize what he could be . . . authentic knowledge has more than power, it has beauty. As man made, it has balance and harmony, it's composition, it's integrity and wholeness, point to the peaceful possibilities inherent in human existence. The Hazzan who begins to see his role as one who constantly is alert to those aspects of human growth and development will begin to see himself in the key position of correcting the ills now besetting the Jewish educational profession and offering the proper balance between knowledge and feeling.

Most people most of the time are in a deep lethargy. They have eyes, yet they do not, in any keen sense, see. They have ears, yet they rarely hear. They have various provocations to feeling and to thought, but out of their torpor comes no response. Only the pressure of some animal excitement, instant and voluminous, rouses them for a moment to an impulsive clouded answer. Life is for most of us what someone described music to be for the uninitiate a "drowsy reverie, interrupted by nervous thrills."

So what can the Hazzan do to remake experience into something at once peaceful and intense, domestic and strange? What does he do to make the world arresting? We see and feel just so much as is necessary for the immediate satisfaction of **impulses** or the fulfillment of practical intentions. Experience is a minimum and that minimum is

bare. The Hazzan, the director of aesthetics, must render the experience arresting by rendering it alive. To compell the eye, to stop and find pleasure in beholding (for the art teacher), the ear to hear for the sheer sake of listening, the mind to attend for the keen, impractical pleasure of discovery or suspense or surprise.

In keeping with our tradition, our relations with others would be something of the quality of friendship and affection; what we did would be stimulating as it is stimulating to a composer. What we encounter would be like an encounter with music or painting or poetry. To live, would be a constant continuum of creative action and aesthetic appreciation. Living would be at once ordered and spontaneous, disciplined and free. Jewish education, if it is to reflect the concern of the prophets for "tikun olam", and the moral regeneration of mankind, must be alive and sensitive to the lethargy and torpor, and apathy which characterizes much of our world today. One of the major objectives, is to produce students who would be dissatisfied with the status quo, and involve themselves in those activities which will evolve a better society from the present one. This can never be accomplished, unless the senses of our students are so attuned, and refined, that they are aware and alert to the possibilities of change. It is through the affective and aesthetic experiences that this can be realized. The Hazzan is the one who can implement it, if he himself becomes alert to these responsibilities.

Every canvas of musical composition, every song and melody, that can awaken us more exquisitely and accurately to the infinite and various surface of our experience does that much to sharpen life and render it thereby more alive. If part of the aim of the Jewish tradition is to prolong life, certainly part of its ambition is to variegate life and fill its moments with the quality of living. To be sensuously dead is to be on the way to death in toto. Our tradition always encouraged flights of the spirit and visions of a better world, these can be looked for in persons whose senses are stinging and alive than in those who go dead to the colors and sounds of that world in which their spirit lives and has its being. Judaism is a moral system, and that refinement of feeling, affection, and thought which is the aim of most moral systems begins with the senses, and it is to the refinements of sensuous experience that the arts are in the first instance addressed. It is in this way that we learn to continually see the world and experience in new and hitherto undreamed of patterns.

The new, and undreamed of patterns, the kind of world that is yet to be born is part of the spirit that pervades the Jewish tradition. The aesthetic and the various forms that give vent to the inner drive and expression and feelings become at times devastating pieces of propaganda. Through the imaginative touching of the passions of a people, we may destroy long standing pillars of habit. The aesthetic creative artist himself would be the last to deny the moral power and imaginative effectiveness of his medium. It is precisely because they have imaginative power that the arts have moral power and dignity and importance and can thus help in realizing that better world we dream of.

If the Hazzan will examine his role in the light of all which is happening in the world around us, the ferment and agonizing questioning of society by our youth who yearn for a world where the making of love and not war is supreme; where man will relate to fellow man without any preconceived ideas and prejudice; where each person will be free to fully express himself; where peace and harmony and fulfillment will be the order of the day. These yearnings and aspirations which are part of the prophetic spirit, can be realized, if we in Jewish education begin to focus on the major and primary concerns and relate our efforts to those perennial drives that stirr our youth, and which are embedded in our Jewish heritage. No longer need the Hazzan take an auxiliary role in the structure of Jewish education but can and should begin to play a major part in moving its efforts in the direction that will make it a major force in the Jewish, as well, as in the general community.

Dr. Judith Eisenstein:

Music activity in our educational institutions, – which include more than the Hebrew school: the youth group and the summer camp, – is a perfect reflection of the music of the total Jewish community, and in particular, the music of the synagogue. Music is regarded as a come-on, without any notion of what the object of the come-on is to come one to. There is no inherent objection to the expression of Jewish religious feeling in the sounds of today or the sounds of yesterday. There is objection to the mindless teetering between the latest fad on the one hand, and the relapse into total nostalgia on the other. Above all, there is serious objection to regarding ourselves as a musically pre-literate people, for whom the notation of music never went beyond the ta-amey ha-neginah, who never developed beyond the stage of folk music, and who were never exposed to the experience of counter-point, harmony, instrumentation.

Sporadically in the seventeenth and eighteenth centuries, and consistently from the middle of the nineteenth century until the middle of our own century, there was a genuine striving after a more literate form of music in the synagogue, as well as in other areas of Jewish life. The education of the young hardly followed in this striving. A few of us hoped to make music an integral part of the educational process. We made the mistake of starting with the pre-school and early childhood phases of the educational process, and we got frozen right there. Before we even began to think about the role music was to play in the life of the youth from the age of ten on through adolescence, a retreat began on the adult level.

The retreat may be attributed in part to a general retreat from the life of thought and reason, to an escape into obscurantism and emotionalism. It is, in greater part, attributable merely to lack of collective thinking and planning, and under-estimation of the potential of our *people*. It is represented, on the adult level, by the introduction of hasidic services, or by jazz and rock services, and even, in some instances, by so-called Israeli-type services. It is represented on the youth level by the widespread prevalence of the “modem” Hasidic songs promoted by a Shelomo Carlebach, or the next-to-the-latest popular songs from Israel, all joined to hand clapping, foot-stamping, or the gestures of the current dances.

Please let me go on record as loving Hasidic song, a valid and charming expression of a vital and vitalizing movement of the late eighteenth and early nineteenth century in Eastern Europe, – a movement which adapted to its own uses the drinking songs, the gypsy songs, the soldier’s songs of its environment. Let me also plead (even from my position as a “square” well over thirty) to a genuine enjoyment of good jazz and of much rock music. Indeed, I must state my preference for the latter as a legitimate expression for a neo-hasidic movement which properly draws on the sounds of its own environment in its own time. Show me the congregation that *will* rise and rock into an ecstasy, and I will respect its validity, even if *my own misnagdish* soul would not be tempted to take part.

However, it seems to me that *the Jewish people as a whole is too old, too sophisticated*, and too urbanized to lapse with sincerity into this type of activity. We have, after all, been exposed to the sounds of great religious music from the outside, – from Bach at least to Stravinsky. Outside the synagogue, we are the composers, performers, patrons and audiences for the ultimate in musical literacy. Granted that in the synagogue we are all prone to turn more conservative, in our nostalgia for the sounds of our own youth. Still, our own youth was later than the time when we were nomads, – before the Temple in Jerusalem, – when there were still no professional musicians, and music was part of magic.

As descendants of those singers of the synagogues of ancient times who gave to the western world the basic forms of psalmody and cantillation, we are long overdue to catch up at least with Martin Luther, who carefully matched the music of his church to the reforms he instituted in his worship, – consciously preserving the beauties of the past, and combining them with the congregational singing of simple chorales. The time is more than ripe for musicians and religious leaders to sit down together and give **mature consideration to what they really want to make of the worship experience.** Out of such a philosophy only can we establish standards more elastic than “adhering to the nussah,” and more durable than “catching the attention,” or “Setting the feet tapping.” Such a philosophy will provide guide-lines for the proportions of old to new, of listening to direct participation, for the infusion of new texts as well as new music, for the relationship to the music of Israel, and many more such questions. Such a philosophy will then need to be implemented in the educational institutions.

In the meantime, it behooves us to exploit all the techniques at hand, to sensitize the youth and to bring musical literacy into the institutions of Jewish life. From the “hip” youngsters we must adapt the wonderful spontaneity of singing with the accompaniment of intimate instruments, such as the guitar and the autoharp and the dulcimer. The added color of percussion and simple melodic instruments must be at our command to replace the staid and inflexible piano sound. From the world of art music we must adopt the basic requisite of literacy, namely, musical notations, – we must abolish the hideous old song-sheets with their columns of unreadable transliterations, and put music into the hands of young and old, so that they look at it, and learn at long last to read it. Both of these are only techniques, but they are bound to affect the content of our music activity. The first will compel us to find music which has shape and form. The latter will propel us into providing music which goes beyond the purely unison melody singing, into the contrapuntal and harmonic forms of art music.

From the youth we must borrow the wonderful freedom to improvise. We must let youth express itself in its own new creations, (a totally different process from paying composers to do it for them!) This is again, only technique, but it will force content, – it will raise to the level of consciousness them, youth’s own prayers, protests, needs, and sublimate them in fresh sound. And finally, from the world of art music, we must borrow the practice of guided listening to the most highly developed of our own heritage of composed music. Some of it has been recorded. We must encourage the fine young instrumentalists and singers among our people to form performing groups, to make it possible for them to learn and for the others to hear music on the highest level. Here, too, technique will necessarily foster content, – while it provides understanding audiences for contemporary composers.

In sum, by a quick application of every technique available, we may mitigate the messianism of the earlier suggestion that we develop a philosophy. It may help to develop a lay leadership sufficiently intelligent about music to understand its true power in Jewish life, sufficiently discriminating to know what is genuinely old, and what is genuinely new, what is beautiful and what is just pretty, what is spiritual and what is just immediately physical in appeal. Then we can talk about what really needs to be done in the schools.

Summary:

Hazzan Pinchas Spiro:

Throughout the 22 years of the existence of the Cantors Assembly, we have occupied ourselves at these conventions a great deal with the lofty ideals of raising the musical standards of our liturgical music, with encouraging contemporary composers to write new music for the synagogue and with inducing our congregants to get used to the new

sounds and to accept them. All good and well, but personally, I believe that we are on the wrong track. It is my contention that every organization, if it is to function effectively, must set for itself priorities in order of urgency and importance – the things we must do right away, the goals towards which we must strive and with which we must preoccupy ourselves. To my way of thinking, there is an urgent need to be concerned now with fundamentals. I have the disquieting feeling that the Hazzanic profession is out of touch with reality. We act like the proverbial ostrich that hides its head in the sand, pretending that the danger does not exist because it can't see it. I am referring to the gap between the Hazzan and his congregation – a gap that is growing wider all the time. By the manner in which we carry out our Hazzanic duties and by the manner in which we plan and develop our musical services, it is evident that we are ignoring the fact that we are continuing a service style that was born and bred in times when every congregant was fully versed with the prayers ("matbe'a shel t'fillah," as Rabbi Feder referred to it) and knew every nuance of every nusach. We are ignoring the fact that we are giving the same type of service to a congregation that has changed completely. During the periods in our history when liturgical musical creativity flourished, it did not flourish in a vacuum. It drew its strength, nourishment and inspiration from an enlightened congregation that was with the Hazzan all the way, and that appreciated to the fullest what he had to offer. What is the situation now? Here are the facts as I see them: Except for the she'erit hapleta – the few older congregants that are the remnants of the old world and the old school, the majority of our congregants hardly know what nusach hat'filah is all about and care even less. I hesitate to say it, but my guess would be that in most congregations the number of people under 50 who read Hebrew fluently is less than 20%! Those who come to services come to say Kadish or to fulfill a social obligation such as a Bar or Bat Mitzvah. People do not come any more for the purpose of praying. And so, why do we continue to kid ourselves? There is a tremendous gap between the Rabbi and Hazzan on the one hand and the congregation on the other. This gap is rapidly becoming an unbridgeable abyss. Which leads me to my preoccupation with fundamentals, and I am glad that Rabbi Feder, too, judging by his presentation, sees the situation the same way.

Rabbi Feder started his presentation with several definitions of prayer. I should like to do so, too, since prayer is the main function of the synagogue, the main function of the Hazzan. Let's face it. Prayer is first of all words, words that speak to the mind and to the heart. Music is completely secondary. Unless it serves the word and enhances it, it is of little or no value. (And let us not quibble at the moment over the possibility that pure music can function as a prayer without the use of words, as the Hassidim believed.) The tragic mistake we make is to act as though music existed in the synagogue as an end in itself and not merely as a means to an end. I ask you: what is the sense of concentrating all of our efforts on creating and performing in our synagogues the most sublime music imaginable, if all it accomplishes is only an aesthetic experience which is completely divorced from prayer. Are we in the business of promoting better musical taste, or are we clergymen concerned primarily with the soul of our people?

(I hope no one will misinterpret my remarks as belittling the giant efforts of Hazzanim like Putterman, Meisels and others. All of us own them an everlasting debt for their tremendous pioneering contributions. But, please understand that their special circumstances place them in a class or category by themselves. My remarks concern the rank and file of our membership and the rank and files of our congregations, and the priorities of our organization as it affects them.)

And so, I don't feel that I am demeaning myself or my profession when I occupy myself with the lower regions of our musical legacy music for mass participation. I believe that this area is the most relevant to our problems today and the source of

our salvation.

I want you to know that I am not deluding myself about the purely musical value of congregation chants. I will even repeat to you a somewhat outrageous statement which I once made to the effect that, by and large, congregational singing usually consists of inferior music sung by inferior singers in an inferior manner. At the same time I should also like to repeat to you another statement, which I believe to be equally valid, that such lowly chants serve true prayer more faithfully and more effectively than the most elaborate cantorial recitatives and most majestic choral compositions. When we concern ourselves only with lofty musical standards, whom are we serving except ourselves?

I am in full agreement with Rabbi Feder's view that if prayer is to continue to have meaning, it must be in consonance with the mass level of comprehension – in consonance with the mass folk experience,

In our search for ways to bridge the gap between the Hazzan and his congregation, two approaches come to mind:

- (A) To reduce the service completely to the level of the masses. (The increase of English readings in some congregations is perhaps an indication that this is the solution that many rabbis have picked for the same problem in the area of *Matbe'a shel Tfilah*.) Musically speaking, this approach would mean reducing the service to hymn singing, abandoning our priceless musical heritage, or delegating it to a museum. As Hazzanim, charged with the sacred duty to preserve and perpetuate our traditional musical legacy, we cannot accept this seemingly easy and simplistic solution to our problem.
- (B) The second approach consists of two steps: (1) To increase the quantity of congregational chants, to re-evaluate and refine their quality and to encourage by various means as many congregants as possible to participate. (2) Along with that we have to launch an intensive and unrelenting effort to educate the congregation to learn to appreciate the treasures of our musical heritage, with a special emphasis on *nusah*. This approach is the more difficult, but then we often find that the easy solutions are usually not the right ones.

When I speak of a massive educational effort in the congregation, I am including in it the entire congregational picture: the children, teenagers, college students and adults.

The most fertile area that offers us the greatest opportunity for success is that of the organized Hebrew School. The goals of our musical program there have been stated many times by me and by others, and I don't think we need to restate them at this point. The approaches and techniques may change with times, but our basic goals are as valid today as they were 10 and 20 years ago. Where we falter is in carrying them out. We lack the musical personnel to accomplish these goals with enthusiasm and competence. Fortunately, there has occurred a complete turn-about in the attitude of the Hazzanim to involvement in the educational process. I think it is accurate to say that gone are the days when the Hazzan would want to hide in his artistic ivory tower (as we have once been accused by a well-known music educator) and to regard it beneath his dignity to become involved in the school. We are all deeply concerned. We recognize that the problems we have today are traceable to neglect of the Hebrew school 20, 30 and 40 years ago. I am not so sure that all of us here can say with impunity: "*Yadenu lo shafchu et hadam hazeh*," that in some measure, in some way, we have not contributed to the said situation we face today. But, even with the keen interest and concern of the Hazzan in the musical program of the school, he cannot carry it out single-handedly. The most urgent need is to provide additional qualified musical personnel. Even the most dedicated Hazzan's activity will be mainly in the planning and supervising areas. Except for a limited personal involvement, particularly in specialized areas, it would be completely unrealistic to expect the Hazzan,

even in smaller schools, to personally carry out the teaching of the total musical program to the entire school without neglecting his other vital Hazzanic duties and without possibly injuring his health. And so, once again, our main duty is to see to it that we train and provide competent personnel to assist us in carrying out the program.

I want to comment briefly on Mr. Cohen's thoughtful presentation. Let me first say that I hope he will present the same ideas to his colleagues of the Educators Assembly since their implementation of those ideas will depend primarily on their decision to shift the emphasis from that of merely acquiring bits of information to that of associating Hebrew School attendance with happy and joyous emotional experiences that the children will carry in their hearts for the rest of their lives.

In my review of Max Wohlberg's youth choir service, "KOCHVEY VOKER" (which appeared in the last issue of the Journal of Synagogue Music) I alluded to an idea similar to that of Mr. Cohen's I wrote of the need to provide opportunities for the children to engage in joyous and enjoyable musical activities, both curricular and extra-curricular, and thereby afford them emotional experiences that will remain with them long after the facts and figures they have learned have been forgotten.

In the same vein, I recall a paper (which I delivered at the 1956 convention) in which I stated that in his capacity as an educator, the cantor enjoys an advantage over the other teachers in the school since his subject matter appeals to the children's senses and emotions, and is inherently enjoyable. I said then that the Hazzan can be the rejuvenating spirit in the school.

And so, I welcome Mr. Cohen's ideas wholeheartedly (although I am not too happy with the title: "Aesthetic Director"), If his ideas are widely accepted, it would mean that musical activities will be provided in the curriculum with more favorable conditions and opportunities and cease to be regarded as a step-child. This can only encourage the cantor to take an even more active interest in the educational process.

Before leaving this area, I want to refer to Dr. Eisenstein's observation concerning the retreat that occurs in our musical program in the adolescence period. I have always considered it regrettable that we haven't provided a smooth transitional period between childhood and adulthood. We tell the Bar Mitzvah boy: "Today you are a man," but we do not follow it through by giving him an opportunity to get involved in the adult services as a natural promotion from childhood to adulthood. This period turns into a prolonged blank in his life. Before long, he will be in college, and we shall next see him in the synagogue when the time comes for him to say Kaddish. I believe that the lack of a transitional program is perhaps an important contributing factor to the sad phenomenon that the Bar Mitzvah certificate is generally regarded as discharge papers.

The next stage is that of the High School and college student. The problem here is similar to that of the adult congregation—an alienation caused primarily by ignorance. I call it the ignorance gap. The difference is only a matter of intensity and degree of outspokenness. Adults are perhaps too occupied with making a living, or too embarrassed to admit ignorance to stand up and to challenge existing conditions. By nature, they tend to refrain from "rocking the boat." Youth, on the other hand, particularly in our day, thrives on protest and rebellion. They are outspoken and have no compunction in questioning age-old traditions and practices, or in championing a drastic break with the past. They, too, will not admit that the heart of the problem is their ignorance. They call the gap, lack of relevance. What they are not familiar with is to them irrelevant.

I should like to reserve my comments on this controversial and explosive issue till the end of my remarks. I should like to return momentarily to the heads of the adult congregation.

As stated earlier, the key word is increased participation. Here, too, a major change has come about in the attitude of the Hazzan. I believe that it is accurate to say that

gone are the days of the Hazzan "artist" who regarded the pulpit only as an opportunity to display his virtuosity. Without exception, we all recognize the tremendous emotional values of congregational singing. Some time ago, I came across an interesting statement by the famous psychoanalyst, Dr. Karl Menninger which I am anxious to include in the official records of the Cantors Assembly. It reads as follows: "The mutual stimulation, reinforcement and encouragement that the individuals of a group receive from one another are well known to psychology. . . . Singing together has so great and obvious a value in furthering interpersonal linkages and enthusiasm in a common purpose that it is surprising that it was so long neglected by the Christian church and only introduced by Luther".

I don't want to belabor a point on which I am sure we all agree. What I do want to talk about is what and how much to sing. Rabbi Feder made several valid suggestions in this regard, and I should like to amplify them.

In connection with my project of composing and compiling a Complete Weekday Service, I had a first-hand opportunity to experiment in the creation of new congregational chants. It was my contention that the addition of congregational chants to the weekday service- an element which it always lacked completely - would serve as a revitalizing factor in this rapidly deteriorating area of public worship. Since the publication of the original edition, 10 years ago, I have become convinced that I was on the right track.

Before setting out to compose these new chants, I researched the subject thoroughly. I studied carefully hundreds of congregational chants. I paid particular attention to those chants which are wide-spread in use, which have won a permanent place in the hearts of congregations everywhere - which have acquired a status similar to that of folk songs. I tried to find out what qualities all these chants had in common, and I have come up with the following: A good congregational chant must have a singable melodic line, usually within the reasonable range of an octave. It must be interesting and easy to learn and to remember. It must have a strong and steady rhythmic pulse. It should have a simple and recognizable form.

Although I did not think about it at the time, it is interesting to note that all these requirements are met in most of our folk songs, for indeed, congregational chants are religious folk songs.

Since one of my primary goals was to help preserve the nusah of the weekday service, I set up another requirement for myself, namely, that whatever I composed should be within the bounds of the correct nusah of the occasion for which it is used.

We have heard today a plea by Rabbi Feder that we incorporate in our congregational chants elements from our classical folk songs, especially from the Israeli folk song idiom. Quite coincidentally, there appeared recently an article by Rabbi Lewis C. Littman in the Chicago-based "HA 'AZINU" Journal, on the subject: "The Role of Folk Song in Modern Judaism". Rabbi Littman urges synagogue musicians to incorporate the folk song element in the services. He states: "Few forms of expressions provide greater relevance than that which we have loosely described as folk music".

I find the statements of these two Rabbis especially interesting since they place me in the category of: "Nibo v'lo yada ma niba." Purely by instinct, I incorporated in my Complete Weekday Service, 10 years ago, a dominant element of folk song quality and blended it in the new chants which I introduced. In same chants, you can actually recognize strains from beloved folk songs. In others, there is only a hint of folk song material, especially the Israeli idiom. Let me repeat that I have tried to make sure that the folk song material blended well with the nusah.

Let us take a few minutes to demonstrate some of these chants from my Weekday Service which was recently republished by my congregation.

(MUSICAL ILLUSTRATIONS)

I said earlier that my concluding remarks will concern the “now” generation – the teenagers and the college youth. By way of introduction, let me tell you of a typical incident that happened in my congregation last December which will illustrate the nature of our problem.

During the college home-coming weekend, we devoted all of our services to youth. The culminating event was held on Sunday morning when, after Brunch, the students were given an opportunity to speak their mind. It turned out to be a very disturbing session to those of us who have dedicated our lives to the preservation of our traditional heritage and values. True to the spirit of our time, the students got up one after the other and sounded off their complaints and grievances. Some spoke with mild restraint, but most did so in a belligerent and militant manner. If it is any comfort to you, most of the remarks had nothing to do with music. However, there were several who talked about the service and the music. Of particular concern to me, as the Hazzan, was the typical remark of a certain young lady who complained that she sat through the Sabbath services, feeling like a complete stranger. She came to the synagogue, she says, to pray and to commune with God, and what does she get – a concert of music by the Cantor and Choir. Yes, she admits, there was a great deal of congregational singing and participation, but all of it was totally strange to her. She didn't even recognize the melody to ADON OLAM.

I happen to know this particular young lady very well. I knew her when she was active in the U.S.Y. She only had a few years of Hebrew School training. She dropped out after Bat Mitzvah. You might conclude accurately that her Hebrew education is minimal. She never attended the services in the synagogue. She did attend the occasional U.S.Y. Sabbath services and also attended several U.S.Y. conventions.

Since I knew what her problem was, I didn't want to embarrass her in public, but after the session I asked her what she would like to see happen in the synagogue. What, for instance, is the melody of ADON OLAM which would have made her happy? I knew the answer even before she gave it to me. She chanted for me ADON OLAM to the melody of “Scarborough Fair”. She also volunteered to chant for me the YIGDAL to the melody of “Yankee Doodle Dandee”.

As I stated earlier, the heart of the problem, as I see it, is the ignorance gap. I still have to meet the fully Jewishly educated young man or woman who feel that all of it is strange and irrelevant to them. Ignorance in itself is not a dangerous thing. But, take ignorance and put it together with the spirit of rebellion that is current now, and we have a highly dangerous and explosive situation. Actually, what is this rebellion all about? No one will deny that some of the issues that youth is championing are good and valid. But, I cannot shake the feeling that, underneath it all, it is a rebellion in search of a cause. I recently came across a comment by Saul Bellow on this subject. He wrote: “The trouble with destroyers (he was referring to college students, p.s.) is that they are just as phony as what they've come to destroy”.

I am a great believer in constant soul-searching and reappraisal of conditions and practices. If we are to reach today's youth we must communicate with them: we must find a common language. I don't see any harm in experimenting with creative prayer and in introducing some of the sounds of our time into the synagogue. There is much in that that is truly lovely. I cannot refrain from making a passing remark concerning Hazzan David Putterman's article in the recent issue of the Journal of Synagogue Music. (“Rock'ing the Temple”). In my opinion it was an unfair, and one-sided presentation. My objection is not so much to *what* he said but to *how* he said it. A statement such as: “In rock music there is only bad rock and worse rock' made me feel uncomfortable; particularly since Hazzan P. has been one of my idols whose example I strive to emulate. I was glad however, that along side Hazzan Putterman's article there was an article by Hazzan Saul Meisels (“Kingsley – A New Sound in

the Synagogue") which took a more tolerant view. Hazzan Heisels writes: "It is inevitable that the creations of young Jewish composers now living in America should reflect the resources and rhythms which are so much a part of their own daily life".

I stated in the very outset that I believe that the solution to our problems is in an all-out effort to educate and reeducate on all levels. But, we the individuals, are limited in our ability to cope with a situation that is nation-wide in scope. We need the help and guidance of our national organization, its resources and its influence and authority. What can the Cantors Assembly do? I will make one simple suggestion. Let the Cantors Assembly get together a committee of experts to assemble and compile a uniform congregational songster which every cantor must promise to teach to all the children of his school. Through its good offices, the Cantors Assembly must influence the national leadership of the U.S.Y. to adopt such a songster as its official book. The national office of "Hillel" must similarly be contacted to adopt such a songster for the various Hillel houses throughout the country. The biggest objection will, naturally, come when we try to institute that songster in the main congregation. The objection will not come from the congregation but from the individual cantors who are so set in their ways. But, if we start with the very young, work through the teen-age U.S.Y.'ers and the college students - in time it will penetrate the synagogue in a big way. And then we shall never again hear the constant complaint that when a congregant visits another Temple he feels like a stranger. A uniform congregational chanter will go a long way towards giving our people, young and old, the reassuring feeling that they are a part of the greater "klal Yisrael."

In closing, permit me to share with you this final thought:

There is no question that it is the Hazzan who is the guardian of our musical heritage, and that it is he who bears the responsibility for its preservation and development. In discussing neglected and abused musical areas within the larger synagogue picture, we must face up to the fact that while others in the synagogue structure may share in the blame, it is the Hazzan who must bear the final responsibility, and it is he whose sacred duty it is to find ways to remedy the situation. He cannot delegate this responsibility to others without giving up his birthright and his *raison d'être*.

Let us start then with the youth, and if we exercise wisely our fortunate privilege, we shall instill in the hearts of our children such a love for our people and its musical heritage that their hearts will be singing joyously and Jewishly long after the age of youth is past. Amen.

MONDAY, MAY 11, 1970

Morning Session, Continued

B. A Tribute to Gershon Ephros upon the Publication of Volume VI of the Cantorial Anthology and His Eightieth Birthday

Hazzan Gerald Hanig:

As a student of Gershon Ephros at the School of Sacred Music of the Hebrew Union College I watched and listened, fascinated by his gesticulations and his encyclopedic knowledge of nusah hat'filla which he so lovingly imparted to his students.

I shall never forget and have tried to always live up to the words he imparted to me at my first year oral finals in 1953. I was then 20 years old.

"You must realize that the Cantorate is not a playground. You must make it as serious a part of your life as breathing. You will never learn all there is to know! You must study to become one with the soul of Hazzanut."

Hazzanut, Ephros! They are to me synonymous. May he live and create to 120 years.

Cantor Gershon Ephros was born in 1890 in Serotsk, a suburb of Warsaw. Having lost his father at the age of ten, he was brought up by his step-father, Moses Fromberg, (who was "chazzan-shochet" first in Popova and later in Yendzheve) and sang in his choir for six years. After having mastered the theory of music, he became the choir leader of the cantor of Sgersch, a town near Warsaw.

At the age of twenty he went to Palestine, as choir director to Idelshon. As one of Idelshon's students he acquired a theoretical and practical knowledge of harmony and hazzanut. At Jerusalem, he perfected himself in Hebrew and kindred subjects.

From Palestine he emigrated to America, where he was appointed instructor of Jewish music in the Hebrew schools conducted by the New York Bureau of Jewish Education. Since 1918 he served as Cantor of a number of congregations, first at Congregation Beth El of Norfolk, Va.; later at Temple Beth Elohim in the Bronx, New York. While residing in New York he pursued advanced studies under the late Herman Spielter. From 1927 until his retirement he was the Cantor of Temple Beth Mordecai of Perth Amboy, New Jersey.

Volume VI in the CANTORIAL ANTHOLOGY is devoted to the recitative and is dedicated to the needs of the present day hazzan.

The Recitative of the late 18th and 19th century had undergone much change in the process of development and was metamorphosed at times so as to be hardly recognizable. However, the melodic flow and improvisational freedom of the Recitative demonstrate that it was nurtured on and inspired by the unfailing source of our nusah hatefillah which has retained its refreshing simplicity through the ages. The latter in turn was influenced and very often based upon the tiny melodic fragments of the taame hamikrah.

For the sake of clarity Hazzan Ephros explains to us 5 types of recitatives in his introduction to Volume VI.

A. ***The Parlando*** Recitative is the offspring of our nusah hatefillah. Some of its finest examples are found in the literature of the East and West European hazzanut (pp. 45-55).

B. ***The T'filah developed*** Recitative is distinctive for its colorature passages and tone painting. It is contribution to the "baale T'filah" (Precentors) to hazzanut (pp. 63-80, Malchuyot, Zichronot and Shofrot) .

C. *The Elaborate or Improvisational Recitative* is more advanced musically. It must have been this kind of recitative that “stirred and shook” Franz Liszt when he first heard Sulzer’s Synagogue singing “full of pomp, fantasy and dreams” (p. 212).

D. *The Virtuoso Recitative* though intended for the amud is more often heard on the Concert Stage than at Religious Services (pp. 126, 180, 201, 135).

E. The Chassidic Recitative represents a phase in Jewish worship known as D’vekut (Cleaving to God) (p. 97, Adonoi Moloch).

((There followed examples of recitatives sung by Hazzan Edward Berman, Hazzan Hyman Gisser, Hazzan David Jacob and Hazzan Morton Kula.)

MONDAY, MAY 11, 1970

Afternoon Session

Secunda At Seventy-Five

A Tribute to SECUNDA AT SEVENTY-FIVE PROGRAM

Secunda in the Synagogue	Samuel Rosenbaum
A Musical Bouquet	
Eibig	<i>Leiuiek-Secunda</i>
Sung by Sidor Belarsky	
Mimaamakii	<i>Leiuiek-Secunda</i>
Sung by Hazzan Michal Hammerman	
Mogen Ovos (from Shabbat Hamalkah)	<i>Secunda</i>
Sung by Hazzan Saul Meisels	
Zoll Noch Zein Shabbes	<i>Roisenblatt-Secunda</i>
Sung by Bianca Sauler	
Ven Ich Zoll Zein a Shneider	<i>Yachimovitch-Secunda</i>
Sung by Hazzan Isaac Goodfriend Lazar Weiner, Piano	

Secunda In the Synagogue

Hazzan Samuel Rosenbaum :

I have known Sholom Secunda for some thirty-seven years. I met him first as one of a dozen or so “Wunder Kinder” who appeared every Sunday morning on Feter Nachum’s Kinder Vinkel on Radio Station WLTH. Feter Nachum was the very talented Nachum Stutchkoff who conducted the program and Feter Sholom, as we called him, was none other than Sholom Secunda who was then, among other things, the program’s musical director.

But one must go even further back into Sholom’s life to find the roots of his love for the synagogue. To the casual observer Secunda is synonymous with the Yiddish theater and perhaps that is rightly so. His associations with that institution go back for more than a half century. One might think that his interest in the music of the synagogue is a newer and less important facet of his extraordinary career.

But those of you who have been following his biography in the FORWARD each Sunday over the past year and a half really know the truth: that the *nigun* of the synagogue chant is something which he absorbed from almost the beginning of his life.

He tells about his first day in heder:

"The day began with prayer. The older boys who were already past Bar Mitzvah put on their tefillin. How I wished I were old enough to be able to put on tefillin."

"Having donned tallis and tefillin the boys began to recite the morning prayers. One of the older boys arose and moved to the head of the table from which point he began to chant the words of the liturgy. Even though I had never been to cheder before I was familiar with the tune for I had heard it every morning at home when my father recited the prayers.

The other pupils were even more familiar with the ritual. The young cantor began in a sad minor mode, "Blessed art Thou, O Lord our God, King of the Universe who hast taught us to distinguish between day and night." At each "Blessed art Thou," the young congregation would make the appropriate response: "Blessed is He, and Blessed in His name." As each benediction was concluded they would answer "Amen."

And so the service continued, prayer after prayer. First would come the voice of the young cantor, then a flood of half-spoken, half-chanted prayer words from the congregation. Then again the cantor, and again the congregation. Once in a while they would join in a chant or melody together.

I listened in amazement. It was so exciting, so grown-up, so much like the service in the synagogue. And the young boy who led the service – how I would have liked to be able to do that. To know the words and the tunes and the order of the service – but above all to sing, How I wanted to sing!"

"I found myself singing the prayer tunes wherever I went; at home, or in the street, it didn't matter. Wherever I went the tunes were always with me. I'm certain that I drove my mother and father wild with my constant singing. But they never asked me to stop. Even my brothers took notice of my singing and teased me. 'Here comes our singer. Make way for the great cantor. . . .'"

Sholom was to realize the ambition to become a cantor even sooner than he imagined. In a very few years he became a famous .boy-cantor in Nikolaev and shortly after that came to America where he was able to support his entire family as a boy cantor; and all of this at ten years of age. When his voice began to change he turned his attention to acquiring an education. He attended Columbia where, upon the advice of a number of teachers, he decided upon a career in music. His talent for composing flowered at Juilliard which he subsequently attended, and especially under the tutelage of Ernest Bloch.

Upon graduation from Juilliard he was engaged as a conductor of opera in Philadelphia. There he was seen by Anshel Shorr who lured him away to the Yiddish theatre as a composer and conductor. He remained at that post for the better part of a half century.

The combination of theater and synagogue which we find in Secunda is not unique. The earliest operettas of Goldfaden were replete with synagogue tunes set to secular words. Indeed, the first singer-actors of the Yiddish theater were former synagogue choir singers. Because of the great love which Jews have always had for hazzanim, composers and producers of Yiddish plays could always depend on a synagogue tune or a hazzanic chant to bring a lagging audience to its feet.

If you examine the scores of Secunda's operettas you'll find that almost every one of the seventy five or so of his works has some strain, some memento, some tune of the synagogue in it. The very popular "Dos Yiddishe Lied" which has been a favorite in the hazzanic concert repertoire for three decades was originally written to be sung by Joseph Sheingold as part of a Secunda operetta. Secunda wrote the

piece one summer here in the Catskill Mountains where he and Betty had a summer cottage. Mordecai Hershman, a neighbor, came to visit Sholom one day and found the newly completed manuscript on the piano. Without asking permission he took the song and recorded it for Victor some three days later in New York. Only after it had been recorded did Secunda find out what Hershman had done. Z'miros, another favorite of hazzanim was written for a 1927 show at the Grand Theater. And so it was with dozens of other songs that have become familiar to Jews because Secunda never failed, wherever possible, to weave in a bit of hazzonus.

It should come as no surprise, then, that when Secunda turned his major efforts to the synagogue, in the late 30's and 40's, as he did when he became the musical director of the Brooklyn Jewish Center during the tenure of Richard Tucker, that much of the verve, the flamboyance of the theater should show up in his music. He thought in terms of the grand gesture, the baroque and the bravura. First, because he was that kind of composer, and, second, because he had the very formidable musical forces at hand which were required to carry these exciting pieces off in majestic style.

In the fifties, synagogue music began to experience a gradual transformation. New composers, new harmonies, and new styles were gradually working their way into the synagogue's music. The immigrant generation, the last of its kind, that knew the synagogue and loved it was gradually being replaced by a generation that was only tangentially and casually acquainted with it. Slowly the European influences dropped out of synagogue life to be replaced with the unmistakable imprint of twentieth century America. For a time it looked as though Secunda's music, together with the music of other European born or European influenced composers would become passe.

But those who predicted that Secunda's music would soon be forgotten reckoned without his intuitive feel for the pulse of the Jew. It was precisely at that time, as he began to give less and less thought to the theater and began to direct most of his energies to the synagogue that a new note crept into his music. It was as though he had gotten his second wind.

In "Shabbat HaMalkah" a Friday evening service commissioned by David Putterman and the Park Ave. Synagogue, a new Secunda appeared. For this magnificent service embodies in itself samples of Secunda's unending stream of melody, a more mature, more contemporary harmonic grasp and opportunities for the hazzan to lead the congregation in a manner which is at one time exciting, arresting and rewarding to him and yet tasteful, reverential and entirely free of artificiality. In that work Secunda found the key to the natural drama of the synagogue and with that understanding produced a work which marked a turning point in his career and in our appreciation of it. This is the path which he has continued to pursue in the last decade.

I think Secunda will be revered and remembered for several things: for the ability to absorb and to transmit the melody of the Jew and his synagogue; for tenaciously clinging to the roots of his people; for his uncanny gift of melody and for his determination to utilize all of these talents in behalf of the Jewish people.

Maurice Samuel has said that by incorporating many Hebrew phrases into the Yiddish language the Jewish people helped to preserve the holy tongue. The same might be said of Secunda—that in his compositions both for the theater and the synagogue he never failed to introduce a piece of Jewish musical folklore. In the course of his dedication to that folklore he helped to transmit it and to do as much as **any** human being could do to make it appealing and to give it life.

MONDAY, MAY 11, 1970

Evening Session

Presentation of Kavod Awards:

The Eleventh Annual Kavod Award was presented to:

SIDOR BELARSKY, in tribute to his consummate vocal artistry and his unswerving devotion to the authentic and artistic performance of the songs of the Jewish people all over the world.

Life Membership was presented to:

HAZZAN SAMUEL POSTOLOW by the Cantors Assembly as a token of its love, respect and admiration.

Address :

"Is There a Future for Jewish Culture in America?"

Rabbi Avrom Soltes

Introduced by: Hazzan Moses J. Silverman

I did not realize what I was asking for when I requested some biographical material on our guest speaker. When it arrived, I found it to be a voluminous document of a brilliant and multi-faceted career. If I were to attempt to detail his career, I assure you my introduction would prove to be longer than his address.

I have, therefore, chosen just a few of the highlights of which I feel you should be aware. He is a strong exponent of the interpretation of Judaism through the arts. Naturally, then, it is logical that he is one of the founders of The Hebrew Arts Foundation and a member of the Executive Board of The American Israel Cultural Foundation. He is on the Governing Board of the Society for Jewish Liturgical Music, a member of the Executive Board of the Jewish Book Council of America, and former Chairman of the International Jewish Music Library at Lincoln Center.

Through the years, he has been involved in a number of award-winning television programs. He is the developer of the TV program "This Is Our Faith," which has brought the message of Judaism into the homes of a vast metropolitan audience of Jews and non-Jews by means of the arts and the spoken word.

I could go on and on about the career of our speaker, but, if I may, I would like to sum it up in this fashion-He has, in a spiritual and artistic sense, pitched his tent as Father Abraham did, and has kept it wide open to all who seek inspiration through our faith, through the arts, and-joyfully-through music.

It is a great privilege and pleasure for me to present Rabbi Avraham Soltes.

Rabbi Soltes:

Manolete, the bravest and most skilled matador of modern times, "maestro of maestros," infuriated the Spanish bullfight audiences by the perfection of his style. His classic Veronicas had come to bore them. His impeccable artistry left them unmoved. They no longer applauded as he risked his life in closer and closer passes with death. "What do they want?" he cried out to his friends, and then answered his own question: "I know what they want, and, perhaps, one of these afternoons, I may just give it to them."

On a hot day in August, in the bull-ring of Linares, he gave the sell-out crowd what they demanded. He scorned the warning of his assistants about the bad Miura bull that hooked his horns, disdained to hit him safely, from the side, and faced him, straightaway, without flinching.

His funeral was one of the largest Spain had ever seen. From the shoe-shine boy to the Duke every Spaniard felt that part of him had died with Manolete. They forgot that they were the ones who had killed him: that they had demanded more and more of him, and more was his life, so he gave it to them.

In America, the crowds that follow baseball players or opera singers are equally demanding of their idols. Mickey Mantle strapped his fragile legs for years to force another game and yet another from his pain-wracked body. Willis Reed took double shots of cortisone to quiet his muscular agony and hobbled off the court for weeks in unbearable torture; but the fans cared only how many points he had scored, how many rebounds he had captured. And they discussed his suffering with vicarious relish, as though this atoned for the physical glory they envied him.

In biblical times, our ritual sent a goat over the cliffs to Azazel, bearing in his bones the hates and jealousies of the congregation. When the Greeks adapted Judaism to their needs, they sacrificed a Jew as vicarious atonement for their sins.

In his visions, every cantor surely dreams of stirring a Jewish congregation, as Manolete moved the Spaniards, at their summer fiesta. Immanuel HaRom wrote, in the 14th century:

"When I say the great Kedushah, a Yotzer or the Kerobah, then the heart of the hardest will be melted; when I pray on Yom Kippur.. . execute an En Kamochah for the Pilgrimage Festival, or a psalm, then the mighty tremble at my voice; and when I bring the laments to the ear, then not one eye is left without tears."

Peretz, in his short story, "Ne'elah in Gehenna," tells of such a cantor, whose chanting is so soul-penetrating that he has but to ascend the Bimah and lift his voice in prayer and the whole congregation is made one mass of repentance, wholehearted repentance, its sins are nullified and hell is cheated of its victims. Because of his ministrations, not a single candidate from the town of Lattadam descended to Gehenna in twenty years, and the devil, incensed, silenced his voice.

The cantor, robbed of the only possession that gave his life meaning, vows vengeance. He commits suicide, without confessing, and descends directly to hell. There he begins to chant the Ne'elah Kaddish, and so moves the denizens of the nether regions to repentance, that hell is emptied of its victims.

Yet in this aspiration to move the congregation, to stir the worshippers' souls and split open the waiting gates of heaven, lies the precise dilemma of the American Jewish cantor. For the congregation seems untouched or "turned off" by creative, contemporary liturgical expressions of Jewish yearning and affirmation: the articulate ones often demand established clichés and trite roudies to evoke the nostalgia that may open the spigot of repentance. But even these never burst the flood gates nor penetrate the heart of modern man. The classic modulations and traditional vocal melisma is monotonous to our western ears. so the crowd demands more and more pyrotechnics, which move it less and less. At last, like Manolete, the Hazzan sacrifices his soul, as documented by Samuel Rosenbaum in his paper, before you, two years ago: The proportion of cantorially conducted music in the service is reduced to less than thirty percent. The amount of new music purchased by a congregation averages less than fifty dollars a year and eighty percent of the active cantorial repertoire was composed before 1900. The synagogue service becomes a sanctuary of mediocrity, the Cantor's zeal is killed and he relapses to a semi-somnolent state of least resistance, of hackneyed war-horses.

Why should this be the sad musical condition in the American synagogue at the conclusion of a decade that has seen the Jew emerge as a culture-hero on the American scene? A decade in which Jewishness dominated American literature as the Midwest filled the literature of the 20's and the South, the 30's; a decade in which the dominant American school of novelists were Jews-Bellow, Malamud, Mailer, Salinger, Roth and even the second-rate writers-Wouk, Shaw and Uris; a decade which found Jews as the

leading literary critics-Irving Howe, Lionel Trilling, Alfred Kazin, Stanley Edgar Hyman, Philip Rahv and others; a decade in which Jews shaped the American theatre and were inseparably identified with the most popular art in history-the film; a decade in which the twenty major orchestras of the country boasted thirteen Jewish conductors and Rogers, Lerner, Bernstein were names to be conjured with in the popular field.

This was a decade which saw a reverse of nineteen centuries that had repeatedly tried the Jews for the crucifixion of Jesus; now it was Christians who placed themselves on trial "for slaying the spirit of Christ in their cruel hounding of innocent Jews in vicious bigotry"; *

This was a decade in which a Jew was appointed spokesman for America to the world, at the U.N.-Arthur Goldberg, the son of immigrant parents-successor to WASPS Edward Stettinius, Warren Austin, Henry Cabot Lodge and Adlai Stevenson;

This was a decade in which Jewish locutions and Jewish concerns entered dominant media and public interest-in which it became quite fashionable for gentile intellectuals and show people to pepper their talk with Yiddishisms and even in the "know-nothing" south, a drawling high school boy was heard by Stanley Kauffman of the N. Y. Times to tease a friend: "Reginald? That's a name for a baby?!"

This was a decade when the key presidential slogans-"The Great Society," the "New Frontier," "ask not what your country can do for you. . ." were the gifts to America of Jewish speechwriters: when the Wall Street Journal devoted a lead article to the financial problems caused American synagogues by the absenteeism on the High Holydays of those who escape their responsibilities by patronizing resorts**; when the holder of the all-time strike-out record in "big-league" baseball changed his pitching rotation during the climactic race for the pennant, to avoid violating these same holy days;

This was the decade that saw Jews leaven the dormitories and facilities of American universities (20,000 college teachers), permeate the upper-class sanctuaries of symphony boards, museum trustees and literary guilds and evince a pride and openness about Judaism that was unprecedented: Barbra Streisand did not find it necessary, in this decade, to change her name or her profile to achieve success as a comedienne or a sex-figure, and Marc Chagall attained universality and uniqueness by painting his old-country Jewish heritage again and again on some of the most important mural, stained glass and canvas in the western world.

Why did this remarkable change erupt in this decade? What does it mean for our present and future? What directions can it focus for us as professional Jews?

The emergence of the Jew as an American culture-hero in the sixties was the result of the slow settling of the personality of America and its population-the disappearance of frontiers within the country and along its immigrant borders-frontiers that create raw and abrasive barriers between newly-heaped layers of population; the consequent expansion of the "inner frontier," spurred by historic events, that produced a growing awareness of common spiritual roots and deep inner needs:

Most of the American population by the second World War were native born and had attended public schools: but as we are now painfully aware, economic segregation produces educational segregation, and many post war novels and short-stories like "The Young Lions" documented the often pained and bruising experience of integration that confronted Jews, on entry into the armed forces. But with the tidal wave of college education after WW II, stimulated by the G.I. Bill of Rights, came an increased knowledge of American backgrounds, and a broadening of associations and receptivity. As the children of "Babbit" and "Main Street" roomed with Jewish students, talked with

*Christian Century May 1965

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them in classes, studied under them as instructors, read their works, listened to their music, idolized their performers, actors and writers, the prejudices of their parents seemed provincial and old hat.

The second World War, with its reaction to Hitler's "Final Solution of the Jewish Problem" had created new interest in Jews, born of compassion, conscience and curiosity. These were abetted by a new cosmopolitanism and liberalism resulting from war comrades lips and the global experiences of grass-roots Americans.

In their new college studies they also discovered certain remarkable root congruencies between Jewish and American ideals. "Our conception of America as a country with a mission in the world comes down to us from our Mosaic ancestors," wrote Edward Wilson. "Christianity has been derived from Judaism-a fact greatly emphasized in Puritan thought," noted Merle Curti. The sense of America as a chosen land, of Americans as a chosen people, the concern with social justice, the concept of limitless opportunity, the belief, in contrast to European tradition, that the son must be better than the father in education and status-all these fundamentals of American belief were found to have Jewish origins.

As Lyndon Johnson phrased it, in announcing Goldberg's appointment as US Ambassador to the UN: "When a man of deep Jewish background can be the spokesman of this country to the world, this is what America is all about!"

Add to this inner maturation the rebirth of Israel, which thrilled the world with renewed faith in the heroism of man, capable of rising from ashes, humiliation and destruction to conquer deserts, swamps and overwhelming political and military odds;

Add the negro revolution, which swept the questions of "The acceptance of Jews" from the frontier of Christian conscience-"If I can't identify with Moses Herzog, who is white, how will I ever achieve brotherhood with dark-skinned men? All these elements helped shape the American generation that matured to community leadership in the sixties.

But there is one more component in the synthesis of the sixties that helped raise the status of Jewish culture to national significance, in the unprecedented upheavals of contemporary America, sensitive elements in the population were hungry for richer emotional experiences. No longer is external, material achievement a sufficient reward. When you are the biggest and the richest and the most powerful, the challenge turns inward, seeking depth, stability, roots to secure the spreading branches with their overweighted fruit.

In this situation, America became aware of the cumulative store of insights and experiences that a persistent, veteran community had gathered through centuries of survival struggle in a callous, scathing world. When Walker Percy, the Louisiana author of "The Moviegoer" was asked why the South had produced so many good writers, he replied: "We got beat!" Jews, in America, have something of that sense of accumulated wisdom, of secret stubbornness, of powerful inwardness, of profundity and weight in their thinking, that America has welcomed to counter-balance its outreach into space.

What has been the effect of this new acceptance on us, the Jewish community? First, the new freedom produced superficiality. We began to drink more, ostentation was born of uncertainty, of which Miami and other communities became symbols and when "Life" went to a Bar Mitzvah, the major emphasis was on the bar and a Babylonian banquet rather than on the Mitzvah. Respect for learning was transferred from Torah to text book, from religious school to secular education; "The Yiddishe Mamme" was transformed from a cuddling, over-feeding stereotype to a Freud-frenzied, fashion-conscious, guilt-ridden over-protector; Christmas trees invaded the Jewish hearth with the excuse: "I don't want my child to be different."

All this was a natural outgrowth of the Haskalah attitude of a century before, which introduced the Jew to Western thought-language, science, art and philosophy-

like missionaries, contemptuous of a barbarous culture, preaching a new gospel of salvation-robbing him of self-respect, infecting him with a sense of inferiority, seducing him from his heritage toward blind imitation and assimilation. Little did Chaim Weizman's teacher in the tiny village of Motol realize the future consequences of his action, when he came across a chemistry text book in Hebrew and was so fascinated by it, that he risked life, limb and livelihood to permit some of his older pupils to read it after regular hours. Of course, in order to deflect suspicion, the text was chanted to the traditional rise and fall of the Talmidic "Lernen-Steiger," so that passersby would thank the Lord for the continuing miracle of Torah, while the teacher and pupil sang the Hebrew of "Two H plus O equals H₂O." The results were distinguished scientists, but also an extinguished sense of the significance of sacred texts.

But, in the sixties, a second, contrasting awareness grew in the American Jewish community-our good fortune in the emotional richness of our heritage. A friend says to Herzog:

"Well, when you suffer, you really suffer. You're a real, genuine, old Jewish type that digs the emotions. . . I understand it. I grew up on Sangamon St., remember, when a Jew was still a Jew. I know about suffering-we're on the same identical network."

Many Jews came to appreciate the incomparable, subtle value of this history-bred sensitivity toward which many gentiles were aspiring, reaching for that "network"-the irony of Jewish humour, the exaltation of "making it" against all obstacles and hurts, the double-aliveness that comes from growing up in a bilingual home, where one can be both a participant and an observer, the essential tension that derives from our biculturalism-which never accepts the animal contentment of the silent majority as sufficient, but drives resolutely to unlock the secrets of the universe, to pull heaven down to earth, to find zest, sparkle and challenge in existence.

In the light of this awareness and this opportunity why does our situation appear so bleak? Why, in an era when we know an acceptance and an appreciation Judaism has never enjoyed before, when America is becoming more Jewish are Jews becoming less so; in a generation when Jews are as good as anyone else do we run the risk of becoming no different from anyone else?

The answers, as I see them are two, both derived from a common core: *ignorance* and its inevitable corollary-poor quality. In an age when advanced education is elementary, all the Phi Beta Kappa keys and higher degrees in math, physics, engineering, and sociology cannot substitute for rampant, abysmal Jewish illiteracy. Psychoanalysis is enlightening, vacations in Israel are inspiring, but they cannot substitute for the Jewish self-knowledge that a Chagall or a Sholom Aleichen or a Paul Muni brought instinctively as his universal gift to mankind.

Comprehensiveness and universality begin in self-knowledge. If we would be true to the spirit of Sinai that has made us "the aching heart of the nations," the Job who questioned God's ways unmercifully, yet worshipped him with a full heart, the Louis Brandeis', the Leonard Bernsteins, the Martin Bubers, who have enriched the modern world with the living insights of our ancient faith, we must turn to our Jewishness, not as watered down Protestants, who build synagogues and join them for activities-dances, bazaars and bowling teams-but attend them only for holy days and socially obligatory rites of passage; if we are not to deserve the irony and mockery of our brilliant children, who cannot see why they must attend religious school, if their parents are ignorant and non-practicing, who can't see what's wrong with intermarriage if Judaism, apparently, means so little to their elders in everyday life; if we are to continue to make a gift to the world, a gift we have been preparing for 4000 years, a gift the world needs and wants now more than ever, we must learn to sing the Lord's song in freedom as in bondage, with an integrity and a concern for quality and creativity that our tradition deserves and our future demands.

Can this goal be accomplished? Can we in the seventies, help achieve it, instead of presiding at the demise of our art through irrelevance and monotony, as have the dying English churches, during the past generation? I believe that we can, that our people will respond to a courageously conceived, honestly developed program of living Jewish arts and ritual today. To many God may have died in the sixties, but one ***need only look at the shelves of bookstores, today, to see how dramatically the sacred and the ecstatic have once again become fashionable.*** The Social and cultural forces of our day, in reaction to the superficial happiness produced by a rational, scientific, technocratic society, have erupted in a reborn awareness of the emotional and affective side of man, often expressed in a passion for the mystic, the psychedelic and the occult—the “Age of Aquarius,” a time of “harmony, understanding, sympathy and trust abounding . . . mystic, crystal revelation and a mind of true liberation.”

This new sensitivity is expressed in a renewed fascination with witchcraft, demonology, astrology, Tarot cards and sundry forms of oriental mysticism; in a reaching for pharmacological catalysts to festivity; it is expressed in the groping, touching, pawing, caressing and confronting that seek legitimacy as sacramental symbols; it is also expressed in the turnover of a serious thinker and theologian like Harvey Cox, whose “Secular City” was the bell-wether of the thinking sixties, the herald of the “Death of God.” Modern man, he said in that best-selling work, had lost his taste for the sacred. This year he published “The Feast of Fools,” in which he argues; “Christianity has often adjusted too quickly to the categories of modernity. The religious man sees himself as part of a greater whole, a longer story in which he plays a part. Song, ritual and vision link a man to this story. They help him place himself somewhere between Eden and the Kingdom of God.” Divested of its Christian overtones, that could be a fair description of the functions of a Pesah Seder! In case there be any doubt, that the vision has swung from the “Secular City” to the ‘City of God,’ he writes: “Religious hope suggests that man is destined for a City.. .it is not only a City where injustice is abolished and there is no more crying, it is a City in which a delightful wedding feast is in progress, where laughter rings out, the dance has just begun and the best wine is still to ***be served.***” ***The rediscovery of liturgy, worship, celebration and wonder seem very likely to be at the soul of the seventies!***

If we are to harness this spirit for the ***procession*** of Judaism, several requirements are essential: ***Quality must be first rate.*** Our generation, raised with the finest cultural education of any in history—not only in school, but as a result of the availability of media—how many symphonies did the average man hear in his lifetime, before the birth of hi-fi radio, l.p. stereo and air-borne concert tours? This generation will not be satisfied with second-rate performances in the synagogue or repetitive imitations of 19th century classics. It is unfortunate that too much congregational leadership is second-rate. The inevitable infighting and pettiness that synagogue activity seems to require, repels the more sensitive and “turns off” the discerning. ***You cannot accept the taste of your congregational leadership to determine the quality of your program.*** You are the professional, and, like Manolete, you have an obligation to your art and to your God, that is as sacred as the physician’s Hypocratic oath! Even if it means a devotion unto death, there is no honest alternative!

In my 28 years in the active rabbinate, I engaged in repeated battles with my officers and trustees and membership over Hebrew and ritual and music standards. I did my best to teach and interpret, to increase background and understanding but, ultimately, I assumed that the bima was my responsibility. I couldn’t hang out a sign, reading: “The music, today, doesn’t represent my taste; the ritual committee prescribed it. I’m simply a public servant, subject to the will of the majority.” We scorn a president who makes his decisions by consensus, looking back over his shoulder, constantly, instead of exercising leadership. We admire a Harry Truman who upset the entire

calculating State Department and recognized Israel in 1948, because he believed it was right for the U.S. and the world. Yet I have met numerous cantors, professional artists and "Kley Kodesh", to boot, who justified the banal quality of their ministrations by claiming that this is what the congregation wants.

In my new book, "Off the Willows", I relate an experience of a few years ago, when we presented the premiere of a new synagogue service with a strong contemporary flavour. I asked the hazzan and choral director to repeat the same music for several weeks without public announcement. After the fourth hearing, the president of the congregation – a man of self-proclaimed knowledgeability in the arts – approached me and said: Tonight's music was beautiful; that was modern music I could really enjoy. It wasn't at all like the jazz we heard a month ago. Tonight's music was warm and Jewish!

Congregations generally prefer familiar music. Repeat it often enough and, if it's good, the new becomes mellow. Even the synagogue auditor, who seeks the serenity of the recognized, can be weaned from his lullabies by artistry and repetition.

Some of you will assert, that this is all very well, if the rabbi is music-oriented; what if he is not? I believe that a rabbi has the right to shape the general character of the service, if he so chooses, to indicate his recommendations in music, if he has them; but no one can tell you what to chant or what music to select for your choir! That is your responsibility as a Hazzan, and in the long run, excellence will evoke the deepest and most enduring results.

Eric Mandell, in his essay on Salomon Sulzer, points out the remarkable achievements of his collaboration with Rabbi Isaac Noah Mannheimer, an achievement that revolutionized synagogue music for a century and created "traditions" that are difficult to escape, even today. I have worked joyously with Hazzanim of great talent; I have worked patiently with those of lesser gifts; I have worked around those whose will exceeded their capacities. I would never deprecate a colleague, yet never permit his limited ability to serve as an excuse for abdicating the responsibility for excellence. I've encouraged my hazzanim to study, to experiment, to develop themselves to the utmost, to engage the finest choir singers available, to perform new and challenging music. I have helped organize youth choruses, children's choirs and a men's club chorus, in one of which my cantor sang as a member, while I conducted the chorus for laymen's sabbath. Whatever neither he nor I could do well enough, we engaged guests to conduct or perform. But, whatever the technique dictated by particular circumstances, the pursuit of excellence is an unrelenting imperative; in the long run, it rewards leadership and congregants, and "turns on" the appetite for more, the very element in our communities we need the most.

Which brings me to the second requirement: Education: If we are to develop taste in a congregation and its leadership, the groundwork must be laid outside the sanctuary. We are part of a larger society and we must use that society's strengths, as we are often mauled by its distractions. Almost all our children study instruments, our adults attend concerts, our youth own records and tapes and the equipment to play them; yet how many of these music buffs are knowledgeable in Jewish music? How many to whom Brahms or Vivaldi or Telemann or Orff are household words, have you ever heard of Sulzer or Bloch or Secunda? Yet, their musical involvement has opened them, remarkably, for just such in-doctrination. We don't have to teach them to love or appreciate music – just to direct them to drink at Jewish fountains as well as those they already frequent. In my congregations, I tried to find a place for instrumentalists in our synagogue programs; to encourage laymen to supplement our professional choir, on specific occasions, for which they would prepare worthwhile programs, that develop their taste; to use festivals like Hanukah and Purim which possess no formal ritual, as an opportunity for youth groups to create their own, to

integrate the other performing arts into the ritual, to enrich it and increase talented involvement, to teach the children the good music we want them to love when they grow older.

If I, as a musical layman, have developed a commitment to good Jewish music, it was due to a Hazzan of impeccable taste in my childhood synagogue, Joseph Glovitch, to a musical sweater manufacturer in that same congregation, Abe Aranow, who organized a children's congregation and trained the boys, like myself, to conduct their services: to Sholom Altman, now of Gratz College, Philadelphia, who developed our taste for choral music in summer camps, and to A. W. Binder, who taught rabbinical students, to appreciate the difference between Nowakowsky and Schlesinger, to understand the musical structure of a Jewish service and to learn the appropriate Nushaot for each season and occasion.

If it could be done with me, and my very limited musical training, how much more can be done with this generation and its superior opportunities! I recall the horrified reaction of a group of parents when I suggested taking a class of their 14-year olds to "J. B." – the MacLeish play. "We were bored by it," they insisted, "how will our children sit through it?" The children came, saw and were conquered by the fresh dramatic approach and the depth of the philosophical questions. Of course, I didn't leave it to chance; they had been thoroughly briefed on the story of Job and its problems before they entered the theatre. Lazor Weiner has described his success in interesting teenagers in the Yiddish song, that is his life's love: I recall the reaction of adults and teenagers to "The Song of Esther" that Issachar Miron created with me for unrehearsed congregation and professional choir and orchestra. They never knew a live and relevant book was part of the Bible! And given an opportunity, they responded to it and loved it.

Martin Buber has said that art is the world of the senses, seeking perfection; that in this seeking you can find self-realization only in relation to others. Even the greatest of men, paradoxically, needs to be confirmed by others. In developing the future of Jewish culture, the Hazzan, as a professional artist, must seek this confirmation of others, whom he has trained for involvement in a common enterprise of unique quality. We as a Jewish community, have the special ability to do it!

This unique ability exists in the Jewish community at large, but it flowers to a high degree in creative individuals, -whom we must sustain and "confirm" in their struggle to express the Jewish experience through the prism of their own personalities. Not only by commissioning and performing their occasional works, as Hazzan Putterman and others have done now for a generation, but by engaging *composers in residence* for congregations or communities, providing creative men with the opportunity to steep themselves in the richness of Jewish tradition, to concentrate on the community's heritage and needs and see their works performed and tried out, month after month. This living interaction can produce music of integrity and enduring value like the works a certain Cantor of Leipzig begot, week after week, along with his seventeen children.

And, please, don't save your congregation money via the Xerox machine – copying printed music in the temple office. It's the short-cut that slits our creative throat. How can there be a market for serious works, if the natural market sterilizes itself by unclean methods? If there is to be a future for Jewish Culture let us maintain our religious standards off the pulpit as we proclaim them on it. The eighth thunder of Sinai applies to copyrights as it does to copper and silver and gold.

Which brings me to my close: I have made many recommendations this evening, and offered several interpretations in which you may, hopefully, find some merit, or dismiss as unrealistic or untrue. Ultimately, your reaction will be dictated by your

own will to believe, the weltan schauung you have developed as a result of your own personality and the events it has assimilated. But remember one thing: the task of religion, of Judaism, is to preach the "absurd" the "unrealistic", the "impossible dream" - "when swords will be beaten into plowshares", "when the lion will lie down with the lamb", when "the sea saw it and fled". Such a philosophy sounds absurd in the ears of disbelief; but religion is the one human enterprise which, when it is too successful is a failure, when it becomes too popular and prosperous has lost its challenge and bite.

Our faith has taught us that a proportion of failure is a spiritual leavening that lifts the loaf of life above the pan of self-absorption. "My sacrifice, O God is a broken spirit." Sometimes we succeed, sometimes we fail and then endeavor to extract success from our failure. But, always like Faust, like Manolete, like Beethoven, "das ewig geistliche zieht nus hinan" - the eternal ideal draws us inexorably forward. May God spare us for His service with a will to believe in Him, in ourselves and in the image of His divinity planted in our restless art, in our determination to realize it in a world which He, Himself, has yet been unable to perfect.

TUESDAY, MAY 12, 1970

Morning Session

23rd Annual Meeting

Presiding: Hazzan David J. Leon

Regional Reports

TRI-STATE REGION

It is with great pleasure that the members of the Tri-State Region bring their warmest greetings to the convention of the Cantors Assembly.

We held a most interesting meeting in Detroit, Michigan, on Monday, March 23, 1970, at which time various items on our agenda, resulting in better understanding of values, were discussed. Our most able Executive Vice President, Hazzan Samuel Rosenbaum, addressed our colleagues most eloquently.

Hazzan Rosenbaum urged every hazzan to help Israel by contributing to the Hebrew University, through the Cantors Assembly, in the amount of \$50 or \$100 a year for five years. Since then more on this has been received from our New York office. He also gave us a thorough report on the convention.

Mr. H. Murphy of Detroit lectured on and demonstrated a practical vocal technique. Our colleagues felt that this hour was a delight and of great interest and value to all. A number of concerts were given by hazzanim of our Region during this past year.

Respectfully submitted,
HAZZAN BRUCE WETZLER

CHICAGO REGION

Our Region this year enjoyed many activities, sad ones as well as happy ones. We had our monthly meetings at Anshe Emet Synagogue through the gracious hospitality of Hazzan Moses J. Silverman.

Our meetings had two-fold purposes.

1. To bring as many members together for an evening of friendship.
2. To discuss relevant problems in the synagogue and community.

We were able through the great effort of Hazzan Abraham Lubin to secure the gifted musicologist and composer Dr. Herman Berlinski to come to lead a one-day seminar. The entire Region was invited to a day of Hazzanic studies. Dr. Berlinski rewarded us with a wonderful day, long to remember.

On the same day, March 2, 1970, our Region participated in the "Jordan H. Cohen Memorial Lecture," in which Hazzan Moses J. Silverman and Dr. Berlinski shared in a tribute to commemorate our beloved friend and colleague, Hazzan Jordan H. Cohen.

Through the efforts of our esteemed Chairman, Hazzan Harold Brindall, our Region was able to function well and efficiently. I personally would like to thank the entire Region for their cooperation and guidance.

Respectfully submitted,
HAZZAN GIDON A. LAVI

NEW ENGLAND REGION

Our Region again can report progress in accomplishment and growth. The New England Region numbers 27 men who are devoted and consecrated to the purposes of the Cantors Assembly.

A highlight of each meeting is a presentation of some aspect of Hazzanut, or similar areas of our culture. In addition to the regular business of our Region, great concern and support was displayed when Cantor Gregor Shelkan, National Chairman of the Research Fellowship for the Hebrew University of Jerusalem, spoke and asked each member to contribute his share toward this program. Over ninety per cent of our membership pledged their aid to this project.

The success of personal contributions and concerts have always been a source of help to the Scholarship Funds. Much credit goes to leaders in this field headed by Cantors Shelkan, Kischel, Semigran, Shanok, Hammerman, Tamhor, Masovetsky, Barzak, Hochberg, Kritz, Lew, Lubow, Marcus, Messerschmidt, Perlman, Ross, Thaw and Zymelman.

After 42- years of service to Tifereth Israel of Winthrop, our esteemed colleague, Hazzan H. Leon Masovetsky, will retire and make his home in Israel. We wish him and his wife bracha and hatzlacha in their new home.

Our Secretary, Hazzan Joseph I. Lourie, will be leaving his post at Temple Emanu-El of Providence, R.I. to take up residence in Eretz Israel. We extend to him and his family our sincere best wishes.

May I, at this time, express my sincere thanks for all the cooperation I have received from the members of our Region during the past number of years; for their support and devotion to the cause of Hazzanut in America.

The new Chairman for the coming year will be Cantor Michael Hammerman.

Respectfully submitted,

HAZZAN IRVING KISCHEL

WEST COAST REGION

The West Coast Region has worked hard this year toward the goal of raising the stature of the Cantor in this part of the country. We have an outstanding board of officers including Hazzan Philip Moddel, Hazzan Samuel Fordis and Hazzan Eli Kagan.

Meaningful and well attended meetings have been held in which music has been presented and shared for the use and growth of all hazzanim.

In December, 1969, the Region held a joint Mid-Winter Convention with the American Conference of Cantors in San Francisco. All who attended agreed that the Conference was on the highest intellectual and musical level.

We are presently in the midst of a series of discussions concerning contractual arrangements with the goal of raising the Cantor's image and salary scale.

Future plans include concerts for the benefit of the Cantors Assembly.

Respectfully submitted,

HAZZAN MAURICE GLICK

NEW JERSEY REGION

Our Region got off to a slow start this past season, due to much illness and bad weather. Most meetings were held at Congregation Beth El, South Orange.

The meetings were enjoyed by all because of the many subjects brought to the floor for discussion.

Hazzan Morris Levinson and Hazzan Kurt Silbermann at our March 24th meeting conspired to give us food for thought and food for our stomachs. Both were very successful. Hazzan Levinson spoke and gave a demonstration on the subject of "Songs for the School." Everyone who attended received material to last several years.

For our April meeting we have scheduled a talk and demonstration on Junior Choirs by Hazzan Joshua Steele and we are looking forward to a very interesting morning.

Future concerts and special meetings have been discussed and planned. We are hoping for a more active season with more participation of our members.

Respectfully submitted,

HAZZAN SAMUEL SEIDELMAN

Greetings to New Members

Hazzan Morris Schorr:

Ian Alpern, Randallstown, Md.
Farid Dardashti, Flushing, N.Y.
Jack Kessler, Marlborough, Mass.
Edward Portner, Norfolk, Va.
Sidney S. Keiser, Charlotte, N.C.
Sol Gerb, Brooklyn, N.Y.

Once again it is my extreme pleasure and privilege to welcome new members who are about to become part of the Cantors Assembly family.

I think I am correct in stating that numerically this is one of the smallest groups ever to be inducted as members at our annual Convention. I have met and listened to and interviewed most of them personally and it is my firm belief that they are a most impressive group and that we can expect much nachas from this new addition.

No one can deny that affiliation with the Cantors Assembly offers great benefits; nor can anyone dispute the fact that the Assembly can gain immeasurably from capable and dedicated young Hazarim. But seeking membership for purely selfish reasons is as meaningless and as fruitless as it is for the organization to accept new members for the purpose of swelling its ranks.

Ideal results can be obtained only if there is a give and take arrangement. You who are joining our ranks have every right to make use of the Assembly's tremendous accomplishments of the past 23 years. We, the Cantors Assembly expect from you new ideas, vigorous participation and serious endeavor in musical adventure as well as a continuity of our musical heritage and dedication to our profession.

In the name of the Cantors Assembly of America, I welcome you as colleagues and pray that you may find grace, wisdom and understanding in the sight of God and Man. Amen.

Report of the Executive Vice President

Hazzan Samuel Rosenbaum:

Ladies, colleagues, friends:

The Cantors Assembly marks its twenty-third year with this convention. Over those years it has experienced an uninterrupted growth in numbers, in activity, in the scope of its influence, in its ability to meet ever greater challenges, and in its potential for service to its members and through them to the American Jewish community. This is a demonstrable and praiseworthy achievement in which we all can take pride.

As I look back over the history of our organization I am struck by the almost perfect regularity of the pattern of growth and progress which emerges. From the very beginning, ours is a record of goals set, goals achieved; to be replaced, in turn, with new, more demanding challenges which in due time are met and overcome.

We established our first goals in Article II of our original By-Laws which were adopted in 1952. These were enumerated under the heading of "Purpose."

"The purpose of this organization shall be to unite all cantors who are loyal adherents of the principles of traditional Judaism and who serve bona-fide congregations."

Today we are the largest body of hazzanim in the world. With almost no exception our membership includes every cantor serving in a Conservative congregation in America and Canada on a full-time basis. In addition, our membership includes, as well, a score of colleagues who serve in Orthodox and Reform congregations.

This June, upon graduation, we shall add to our roster not only the graduates of the Cantors Institute, but four graduates as well, of the School for Sacred Music of the Hebrew Union College.

I continue to read from Article II.

"Purpose: to conserve and promote the best of our traditional musical heritage."

Here I need only outline the broad spectrum of activity in which we have engaged to bring this goal to fruition.

1. The publication of twenty-three volumes of hazzanic, choral, synagogue, folk and art music. Twelve of these were so popular that editions of 1,000 copies have been completely sold out.
2. The consistent presentation at our annual conventions of workshops and concerts of a wide variety of Jewish music, exposing professional and laymen alike to ever higher standards of materials and performance. A direct result of the inspiration of these performances has been the growing number of exciting and stimulating concerts now being presented in individual congregations all over the country.
3. The assistance given to help establish the Cantors Institute and the continued support of its programs and students by fund raising campaigns which have brought in, over the years, an amount in excess of three hundred thousand dollars.
4. The program of commissions and publications which has resulted in over forty new compositions by composers in America and Israel.
5. The convening in 1964 of the first International Conference of Hazzanim in Israel and the very real prospect of another similar project this fall.
6. The publication for nineteen years of a small bi-monthly magazine which has in the last two years blossomed into a full scale "Journal of Synagogue Music" with over seven hundred subscribers.

Again, I return to "Purpose."

"Purpose: to promote the welfare of its members and the cantorial profession."

The Assembly now sponsors a newly revised and benefit-increased retirement program in which some 150 members together with their congregations now participate, a major medical and a disability insurance program. In addition, we maintain a small but helpful Welfare Fund which over the years quietly has extended loans and outright gifts to needy hazzanim. Current outstanding loans total twenty five hundred dollars.

We pursued, at considerable cost and with partial success, the now legendary "Ephros Case." In spite of the limited victory insofar as Ephros himself was concerned, the case was directly instrumental in ultimately gaining Social Security coverage for Hazzanim as self-employed ministers.

In addition, we have to our credit two landmark cases which won for our members and for all hazzanim the right to a parsonage deduction and, more important to exemption from the draft. In the last two years we have extended this exemption from practicing full-time hazzanim to include as well full-time cantorial students, and we have now even further extended the privilege to include potential students of the Cantors Institute who have not even officially begun their studies.

In the course of these legal actions we have not only won certain benefits to which hazzanim are clearly entitled but established, with precedents, which have yet to be successfully challenged, the status of the hazzan as a minister. Once and for all we have put to rest the question: "What is a hazzan?"

In the process of achieving what we set out to achieve back in 1952 we have become a strong, independent and united arm of the Conservative Movement, working in close cooperation with the Cantors Institute, in harmony with the Seminary and the Rabbinical Assembly and in growing productive cooperation with the United Synagogue of America through our common work in the Joint Commission for the Placement of Hazzanim.

One critically important by-product of that cooperation, in addition to the process of cantor-placement has been the two recently adopted standards of the Commission: The establishment of a minimum salary of \$11,000 annually for hazzanic positions now processed by the Commission and the requirement that a congregation, in accepting a hazzan recommended by the Commission, shall guarantee to enroll him in the Joint Retirement Plan. The Commission has now proposed that the minimum be raised to \$12,000 next year.

I do not mean to gloss over the problems and the pain and the labors with which we have bought our successes. Nor do I wish to leave the impression that each member has made an equal contribution to the success of the group, or that each member enjoys equally – in his own life situation – the improved status of the hazzan. There is much to ponder in the appreciable minority of members that have not yet seen fit to bring in one dollar of the thousands it took, or one hour of the hundreds of days it took to produce these results. It will take much to make me fully comprehend the thinking of a man who is willing to profit from the sweat of a colleague but who is not willing to lend him a hand.

Nevertheless, we have achieved as much or even more of our goals than any of us would have dared imagine ten or fifteen years ago. There is justifiable cause for pride and even for rejoicing.

Yet my heart is strangely sad for these are not days for rejoicing. We live in a terribly difficult and frustrating time. A feeling of malaise, of uneasiness, of foreboding covers the land like the penultimate plague of darkness which befell the Egyptians, in which no one could distinguish day from night, friend from foe or right from wrong. A terrifying plague, yet it was only the prologue to the even more destructive *makat b'chorot*.

We are met, together, a tiny microcosm, to gather some wisdom for the further

pursuit of our calling. How meaningful can our search be in a time of such pervasive moral and spiritual decay? In years gone by we have always looked to the past as a guide, as a stepping stone to the future. How firm a foundation is the past when from every campus in America we hear that the past is a snare and a delusion without meaning or capacity to instruct? How strong can our own faith be in a time when our neighbor tells us, in the same calm, matter-of-fact tones he uses to say "Good Morning," that God is dead?

Can we hope to continue to survive in such an atmosphere? Can we continue to pray for absent, or if present, unfeeling, unconcerned congregations.

If we really believe that there are accumulated treasures of insight in our past then we must be bound by what that past teaches.

For more than two years, we are told, Hillel and Shammai debated the question of whether it would have been better had man not been created at all. The followers of Shammai maintained that it would have been better had man never been created. Hillel and his disciples disagreed. They maintained that it is better for the world that man was created. Finally, 3 vote was taken and the school of Shammi scored one of its few victories ~~over~~ Hillel. It would have been better, the majority held, had man never been created.

But, they added, since man was created he has no choice but to continue to live, to survive, 'to struggle. For guidance the rabbis directed man to search his past actions. And others said, "Let him examine what he is doing now!"

So, after we have agreed that these are indeed perilous times, we must proceed with the work at hand, searching our past and examining our present deeds for the way ahead.

Stated very simply, our mission as Jews, as hazzanim, as klay kodesh, is the preservation of a precious store of wisdom, insight and a way of life which are the blood and the marrow of Judaism and the Jewish people. Both of these are really two sides of the same coin. One without the other is meaningless.

Over the centuries we have preserved and transmitted this previous pair in a wide variety of vessels which we call Tradition. It has never been easy to hold on to the vessel and maintain our balance as well. Time after time we have tripped or fallen, losing one or the other or both precious treasures.

On occasion we have become so interested in the vessel that we forgot essentially that it was only a means to the end. Very often many of us still have difficulty distinguishing between the vessel and the contents, between the bottle and the precious wine and we begin to revere tradition more than we revere Jews or Judaism.

At other times we were so concerned with the vessel and what it held that we forgot that anything outside the vessel really existed or mattered. We became so involved in its preservation that we forgot to refresh ourselves from the contents and we almost perished. In our own lifetime we witnessed history's fiercest attack on our treasure. The vessel was almost crushed under unbelievable blows. Six million precious, sacred drops were lost forever; but, somehow, in a world gone mad we saved what we could, patched the cracks and continued to exist.

Now, twenty five years later, our vessel has barely had time to recover, and we are once again under attack, even more dangerous and insidious than before principally because we are being told that there really ~~was~~ never any purpose in the mission over which we have spilled so much blood all through the bitter centuries.

The danger of our time is a complex one, threatening our national unity and purpose as Americans, attacking long held and until now sacred moral precepts which are the core of Western religion, and the ever present, but particularly ominous current doubts as to the possibility of Jewish survival.

I cannot say that even with understanding we will be able to deal effectively with

the tragedy, but much will depend on the strength of our collective intelligence and collective will.

The great sickness which lowers over America centers around **three** splits which may tear us apart. We are split over the war, an issue over which four national administrations have faltered and continue to fail to heal. Secondly, we are torn by the split between white and black and between the rich and the poor. Thirdly, and most seriously, a tragic breakdown has developed in communicating faith and trust between the generations.

This is the mood of our country as we turn our attention to the state of religion, morality and ethics, an area close to our interests as hazzamin.

Here are some of the problems we share in common with all religious groups and with all faiths. I quote from a recent paper by my friend and colleague, Rabbi Abraham J. Karp.

"1. The new freedom. Time was when by freedom man meant the freedom to call his soul his own, to say, to think, to print, to publish what he wanted. The great religions, through their codes, limited, however, the ways in which a man could act. Religion thus helped maintain stability and tranquility in society and in so doing won the support and loyalty of those who espoused liberty.

"Today people are concerned not so much with the freedom of the soul as with the freedom to act. Rationality, morality and ethics are no longer the standards against which a deed is measured. Man himself now decides whether his act is right or wrong, good or bad, ugly or beautiful. Most of us today-not only our young-submit to no authority outside of ourselves. And since religion is the handmaiden of an old fashioned freedom which limited man's right to act, it is being cast aside.

"The university, a former partner with the church in the formulation of values and aesthetics, now, too, looks more than ever with suspicion at religion and is engaging in a subtle but very real contest to replace religion as society's arbiter of values.

"Dr. Milton Rokeach, a distinguished psychologist of Michigan State University recently concluded a prestigious endowed lecture on his research into the value system of religion with these words:

"The data presented here lead me to propose that man's relationship to his fellow man will probably thrive at least a bit better if he altogether forgets or unlearns or ignores what organized religion tried to teach him about values and what values are for." Tom Hayden-leader of the new radical left New Haven-facts.

"2. The mobility of American life. The ease and frequency with which a family can move from one end of the country to another is destroying the sense of community which once was ~~the~~ the corner stone on which daily life was built. A mobile family feels little responsibility to a community in which it has no roots and where it may not have a long-range future. When you consider that the Jew has been, more than any other religionist, tied to the concept of family and community, when you consider that without ~~them~~ he withers, you can begin to understand the magnitude of the problem this represents.

"3. Leisure Time. A highly competent witness before a recent Senate sub-committee hearing on the effect of automation on man and his leisure time testified recently that "by 1985 there will be a twenty-two hour week, a thirty-seven week work-year, with retirement at an average age of thirty-seven."

"What happens to the concepts of labor and rest, of holy and profane, of the work day and the Sabbath, so crucial to the Jewish way of life?

"4. Decline of religious belief. A Gallup Poll, conducted in January of this year, asked the question: "At the present time do you think religion is winning or losing its influence on American life?"

Losing	Winning	No. Dif.	No Answer
75%	14%	7%	4%

In 1957, the same question was asked and produced the following answers:

14 % 69 % 10 % 7 %

"5 Where is the church at? Many cynics believe that "azoi vie es christlt zich, azoi yiddle't es zich" so it might be important to see what our neighbors are up to.

"The interfaith activities, in which we placed so much hope a mere decade ago have now almost disappeared. Catholicism and Protestantism, holding hands in euphoric ecumenism move ever closer to each other. Together they are turning their attention to the blacks. Inter-racial activity in the inner city has replaced inter-faith in the suburb."

Cut adrift from the other great faiths we are now alone in the cold with an additional number of specifically Jewish problems to add to our burden.

1. Jewish educators and sociologists agree that for 95% of our college youth the campus is Jewishly speaking a "disaster area."

2. The shtetl, with its once highly valued ideals of Torah, prayer and family life has now been transformed into the State of Israel. We are proud of the miracle of that transformation, but can we honestly say that the Israel of Moshe Dayan is the Israel which Moshe Rabbenu had in mind, or even Achad Ha-Am or A. D. Gordon?

3. The failure of the American rabbi. It disturbs me no end that so renowned and respected an American rabbi as Philip S. Bernstein, nearing the end of a truly distinguished half-century career in the rabbinate, feels "not only self-doubt, disheartenment and frustration but also a sense of profound spiritual failure."

A number of my good friends, who happen also to be rabbis, tell me that the atmosphere which pervaded the most recent convention of the Rabbinical Assembly was one of complete frustration and gloom, expressing itself in bitter verbal exchanges between colleagues, and to some degree in a polarization of the membership into two factions-"the old guard" and "the young turks" to the credit or benefit of no one. Members left the convention confused and disheartened with little sense of ideal or unity of purpose.

Their dismay, their frustrations are equally ours. Let us not imagine that we can long survive in America as a viable profession if the rabbinate falls.

A final, and perhaps crucial problem must be the unquestioned failure of Jewish education to produce in the last fifty years a generation of sensitive, knowledgeable and committed Jews. That failure, is one we share equally with the educators and the rabbis. Not once in the last twenty three years, and certainly never before that, have we raised our organizational voice in support or in protest at what has been transpiring in our religious schools. Certainly, we should know that silence implies consent.

You have probably wondered when I would get to the hazzan. Why is this profession not recorded in my analysis? The truth is that we have never grappled seriously with any problem outside of the narrow realm of the cantorate as it has developed in America. Instead of becoming involved in molding the American Jewish community, for better or for worse, it is we who have been molded by it. Instead of leaving our impress on their lives they have left their mark on ours.

While we raise our voices in song in every synagogue in America, our minds, our hands, our energies have never been put in the service of a broader concept of Jewish service.

If it is of any comfort, ours is not the only generation of American hazzanim who so isolated themselves. "The Jewish Experience in America," by Rabbi Abraham J. Karp, is a five volume collection of essays, data, surveys and documents covering the entire experience of Jewish life in America from the time when the first Jewish Pilgrims arrived here in 1654 through our own day. Each volume contains approximately 3500 index entries, some fifteen to eighteen thousand in all five volumes. You will search in vain for a single reference to a hazzan or to any activity of historical consequence in which a hazzan was engaged. I wonder if only Russia's Jews are the "Jews of Silence?"

Now, what of the future? What shall become of us in an age of diminishing congregations, declining popularity of religion, in a time when man no longer feels himself to be in need of prayer?

I am certain that I do not know the answer. I am equally certain that even if we knew the answers, we, alone, could not change the world. We are like those men in the Hassidic legend who are lost in the woods. In their search for a way out they met a man who had been lost even longer and they asked him to lead them out of the woods. He told them: "I don't know the way out. But I can point out the paths which lead further into the forest. Perhaps, together, we can find the way out."

Most of our problems as hazzanim center about two terms which we use freely and interchangeably, but which, if understood more carefully, might conceivably help to lead us out of the woods.

Our recent past, in spite of certain successes, has, in historic terms, proven barren.

All these twenty three years, and even before that, hazzanim concentrated on becoming baale tefilah, master craftsmen in prayer. We trained our voices, studied music, developed a sense of taste, became familiar with old and new repertoire. In short, we did everything we could to become the acknowledged omud kinstler. In the process we lost touch with another term, one to which we must begin to return. We lost contact with the broad philosophic concepts of our calling. We forgot how to be shlichei tzibbur.

We have been content to sing, to pray, to chant, to teach-on demand-and then to fade silently into the background. While we have enjoyed courteous and respectful attention, even, at times, appreciative attention, on the pulpit, we failed to earn a voice in the determination of the nature of our services, a voice in helping to set the standards for the synagogues we serve or the chance to play a part in establishing the goals for the education of the children of the congregation. Even within the limited arena of the pulpit we have had little to say about the words we chant-neither about those we are told to omit or those we are asked to include.

As a result, too many of us care more about the sounds of our prayers than their relevance or meaning; we are more intent on pleasing the ear of the worshipper than on the immeasurably more difficult task of challenging his mind.

A sheliah tzibbur is something else.

A true representative of the congregation is not a messenger carrying a sealed form letter to the Almighty. A representative of the congregation is one who has concerned himself closely with the needs of the people, with their problems, with their failings and with their strivings, who is himself, and considers himself no more and no less than a member of the congregation and will move both Heaven and earth, both the Ribono Shel Olam and his people, to do something about these.

A true Sheliah tzibbur, might long ago have been in the forefront of those who are concerned with relevance and meaning in prayer, putting them ahead of even beauty, drama and artistry. I wonder if a true sheliah tzibbur would not define beauty as that which is natural, pure, and true; and an artist as one who can capture such a moment, or impulse or act and frame it for others to see and to capture. A true **sheliah tzibbur**, might define drama, as the shedding of a tear, or the joy which comes with understanding something that was until then a mystery, or the tension of a soul as it totters between what it is and what it wants to be.

The true sheliah tzibbur might recognize that he owes as much (more) to man as to God and that man's relationship with fellow man is the measure of his closeness to God.

The true sheliah tzibbur might come to feel that to limit prayer to words, or to a book or to a synagogue or to a specific time on Friday evening or Sabbath morning is to deny it access to its greatest potential, man going about his daily life.

The true sheliah tzibbur might find that he must learn as much about the effectiveness and relevance of his calling from the unlettered, the untrained but yearning man-in-the-street as from composer or singer.

The true sheliah tzibbur might learn what the rabbis taught long ago, that only those prayers uttered by one in behalf of another are answered. I cannot pray for you until I have entered your heart, learned your needs and mastered your language. My needs, my words will not do.

A true sheliah tzibbur might welcome every opportunity to explore new pathways to God while, at the same time, holding fast to those old paths which even though sanctified by time and usage are still negotiable.

A true sheliah tzibbur will find that nothing in Jewish life, be it study, or music, or art, or history, or literature, or charity is outside his area of responsibility.

A true sheliah tzibbur might find that the only way to change the world is to begin with himself.

This is not merely a call for humility and piety, although both are certainly qualities to be desired. It is a call for action, too. A call to all of us to become true shelichei tzibbur. Answering this call will require a change in the way we look at ourselves. a shifting of gears, a re-ordering of priorities. The undertaking of an aggressive and determined attempt to lose our anonymity, to regain our true image, to lower our voices on the pulpit in order that we may raise them in the heart of the congregation, to look more attentively at the lives we ourselves lead, to take the risks involved in the act of truly relating to people-not as leaders to followers but as man with man, to take the chance of becoming vulnerable to our congregants, to make them truly important to us.

It is a call for new goals, new study, new insights, new visions and new energy. It is a call which goes out to every concerned Jew, to the Rabbinical Assembly, to the Educators Assembly, to the Seminary and to the men and women who constitute the United Synagogue of America.

The answer to that call will not only help us to serve others more meaningfully but will expand to untold horizons our own lives as well.

How shall we proceed?

May it be God's will and our own will that we sincerely desire it and we will find the way.

Report of the Nominations Committee

The Nominating Committee presented the following slate of officers for the year 1970-71. One additional nominee for the office of the Vice President was made from the floor. The full slate of the Nominating Committee was elected.

President:	David J. Leon
Vice President :	Yehudah L. Mandel
Treasurer:	Kurt Silbermann
Secretary :	Morton Shames
Executive Vice President:	Samuel Rosenbaum

The following were nominated and elected to terms on the Executive Council as indicated:

For two-year terms:

Michal Hammerman	Ivan E. Perlman
Solomon Mendelson	Moshe Taube

For a one-year term: (To fill an unexpired term) : Shabtai Ackerman

TUESDAY, MAY 12, 1970

Afternoon Session

A. Panel Discussion

"Can the Sabbath Service Survive the Seventies?"

Chairman: Hazzan Saul Meisels

We hear from all sides that the average American Jew doesn't see any future for the American synagogue; he doesn't need the American *synagogue*. He thinks it's a great, big money absorbing building: an establishment that doesn't concern him. He's not concerned with what the rabbi has to say to them and they are not concerned with what we are singing to them. This is a problem that we see. Now I'm *going* to introduce the men who will discuss it with us, we will proceed as *quickly as we can to the subject* at hand.

On my right is Dr. Sidney Rubin, from Rochester. I spoke to Dr. Rubin earlier this morning and I found him a most stimulating, intelligent, wonderful person. A wonderful Jew and a man who is concerned very deeply with Judaism and with what it means to us for now and for the future. Dr. Rubin is a member of Temple Beth El, where our Sam Rosenbaum is the Hazzan. He is the former chairman of the Temple Beth El Religious School Board of Education. He is a Clinical Associate Professor of Psychiatry at the University of Rochester; psychiatrist, psycho-analyst in private practice; graduate of the College of Medicine, Syracuse University and of the Topeka Psychiatry Institute. Truly a man to whom we should listen and a man who has much to say.

On my left is Rabbi Stanley Rabinowitz, one of the outstanding rabbis in this country. He is the Rabbi of Adas Israel in Washington, D. C. since 1960; previous assignments include the Adas Jeshurun Congregation in Minneapolis and B'nai Jacobs Synagogue in New Haven, Conn. and the United Synagogue of America where he was acting executive director. Rabbi Rabinowitz was ordained by the Jewish Theological Seminary of America in 1943. He is a graduate of the State University of Iowa, received his Masters degree from Yale University, majoring in Sociology. Not just a rabbi but a man who has truly studied more than just rabbinics. He is a fellow of the Herbert H. Lehman Institute of Ethics and Vice Chairman of the National Youth Commission of B'nai B'rith. There is a great deal more. I think that when you hear him you will realize this is one of the outstanding men in the rabbinate. He is currently the Secretary of the Rabbinical Assembly of America.

To my left is our own President of the Cantors Assembly, Cantor David Leon, a very thoughtful person: a man who has had many years of experience with youth: who is concerned with teaching youth; who is concerned with young people and also with every facet of the synagogue; works in it; does everything that a man can possibly think of doing within the synagogue life.

These are our three panelists. With your permission, I shall begin. The questions were prepared for me by our own Samuel Rosenbaum. I would ask Rabbi Rabinowitz to kindly give us a brief description of the situation in his congregation as it pertains to Friday evening and to Sabbath morning.

Rabbi Rabinowitz :

Without referring to your pessimism, Cantor, and I thank you first of all for the warmth of your introduction, it is almost embarrassing. I'll put it this way: when my obituary is written, among my achievements I will list as the first item of importance is my having been invited to this convention. I'm not being facetious because to get the approval of one's colleagues is perhaps the highest goal we can achieve in life. I feel

that cantors and rabbis are colleagues and for you to have asked me to come here touched me deeply and I am grateful to you, especially because your question is so pertinent; except maybe there may be a mistake. Can the Sabbath services survive the Seventies? Maybe we should ask, Can the Seventies survive the Sabbath services? Can rabbis and cantors survive the services? It's frustrating. But I think there is hope for both.

I'm not as concerned, not as pessimistic, frightened but not pessimistic. I think that as long as there are churches, there are going to be synagogues. As long as there are ministers, there will be rabbis and cantors. As long as Israel, there will be Jews. We will survive; the question **is** the quality of that survival. There will always be services, maybe for the wrong reason and maybe we won't like them; we have to control them. There will always be services because people need something even for the wrong reason.

I hate to **talk** about our synagogue . Cantor Edgar is here, with whom I feel warmly related in what we are doing together. The formula we have tried is to make the Sabbath Eve service creative, fresh and different so that the person who comes there doesn't know what is going to happen next. Try to make Sabbath morning service as traditional, as regular (I don't use the word routine) but as static as possible so that the person will always know what to expect because you have two different kind of Jews. I let them pick the service they like. We find it **very** effective.

Hazzan Meisels :

What kind of attendance do you feel that you have?

Rabbi Rabinowitz :

I don't want to boast but except for last Friday night when we had this business in Washington which kept a lot of people home, our attendance on Friday night is quite remarkable. It borders between 800 to 1000 people. 600 people, I think we would be a poor attendance. Sabbath morning, depending upon who the Bar Mitzvah **is**, without a Bar Mitzvah, you have a hard core of 300 people; with a Bar Mitzvah it is fluctuating. This is an urban congregation.

Hazzan Meisels:

Let me ask the same question now of Hazzan Leon.

Hazzan Leon:

Bridgeport is a community of 15,000 Jews. We have eleven synagogues. It's a commercial city which reflects the thinking of the people; not a cultural community. Our attendance on Friday evenings without a Bat Mitzvah is between 70 and 120 people. When we do have a Bat Mitzvah we have about six, seven hundred people. When we have a Bat Mitzvah and I stand before the Amud, facing that wall which I can't break, because I feel they've come to see a performance. It's a social event and I am heartbroken. When we do not have a Bat Mitzvah, we now have our services in the Chapel. The rabbi and I are before the people, probably three or four feet away. There **is** communication, there **is** warmth, there is participation. This is the service that I love. This is the service that we enjoy. We are hoping to be able to move the Bat Mitzvah, all the B'not Mitzvah to Sabbath morning.

Our Saturday morning **service** is a **haimesh service**. We have **daueners**. We have approximately three hundred to three hundred and fifty which includes about one hundred teenagers every Shabbat morning.

When we have a Bar Mitzvah or a Bat Mitzvah (there are some on Sabbath morning) we have, I would say, the same number as on a Friday evening when we do have a Bat Mitzvah between six hundred and seven hundred people.

The Sabbath morning to me is enjoyable because it's a **dauening service**. We

have participation from the youth. Many colleagues may differ with me on the approach. I give the pulpit to the teenager. They are **Baalei** K'riah. I have a teenager every Shabbat morning who does the, who chants the **P'sukei DeZimra**; I have youth, whether boys or girls, who participate in the service. I have a share in the service in the **Hotza-ah** and **Hachnasa** and on **Shabbat Mevorchim** and I feel that the 120 or more who come on Sabbath morning come because we give them recognition.

Hazzan Meisels :

I wouldn't ask the same question of Dr. Ruhin but I will proceed to the next question in which I think you can have some useful opinion for us.

What **is** wrong with the Friday evening and Sabbath morning services from your point of view?

Dr. Ruhin:

One of the main things wrong with it is that I don't attend it often. I feel somewhat at a disadvantage on one hand but at a very great advantage at another. I'm one of these people in medicine who spends his time mostly listening. I talk rarely and when I talk it is almost more to evoke something further from my patient than to deliver a message. I am basically a listener and I also (and here is my advantage) I'm a fellow professional. I, with you, consider myself a professional, and as a professional I can talk to you as fellow professionals. It doesn't make any difference to me that you are in a different profession than I am. I will talk to you, I hope to maybe be a little abrasive. I don't hope to be disrespectful so please take what I say in the sense of a fellow professional, looking critically at you and your profession. I will tell you further that as a fellow professional I want to look at how you perform professionally and this will, in a sense, be my role this afternoon.

In terms of your professionalism I will also look at myself as a lay person who uses your product and allow me to talk in terms of the market place. You people are giving me something. I am, and let me use the crassest term I can think of, buying something and you are selling me something. So here I have a most unusual opportunity and I will take full advantage of it to talk about how one lay person feels about the product he is getting from you professionals, getting the stuff you are selling. When I tell you that I don't attend often you understand now a little bit better why. I don't like the product. **YOU** now know who I am. I am here to criticize; I am here to look with you at what you people are giving to me, and in a certain sense, I represent the discontented laity.

But I'll tell you a secret, parenthetically, I am very much prejudiced, I am a prejudiced lay person but I am prejudiced in your direction. So while I am being critical, I am a very friendly critic. As a matter of fact I have often told my own rabbi, who isn't here, so I can speak freely, that I would prefer that he consider me a member of the loyal opposition. And believe me, I am in opposition often enough. But I consider myself an involved member of my congregation. I consider myself one who tries to make his feelings, his attitudes, his wants, his needs known. And often enough when I attend on Friday evening it is for a special event; it may not be a Bat Mitzvah.

And when I attend on Shabbos morning it's sometimes not for a Bar Mitzvah. I attend many, many times because I want to hear our Hazzan. I want to hear what he says to me with his own particular area of professionalism and I want to hear what he says to me by his attitude, even without words. This is to me a crucially important part of the service in addition to the message that I get from our rabbi. So this is what I feel about our Friday night.

Hazzan Meisels:

I want to ask you why you don't buy the product. Some particulars, not in great detail.

Dr. Rubin:

I don't buy the product because I don't think what I am getting today represents what I, as a believing, involved, and let me use the word, observant Jew, needs today. This gets complicated because in addition to my expectation that you as professionals will give me not only your competency: I assume that, but you will also give me something which has meaning for me as a Jew today in today's world. Now, I'm not talking about the world of activism, the world of social action. I'm talking about the world in which I bargain every day, things which call on everything within me to respond in some way and I want to be able to respond and feel as a Jew. I am not getting it: or at least let me put it this way: I am not getting enough of it. So I am critical of you people as competent professionals for not bringing new, different, meaningful things to me. I have a strong feeling about traditionalism. I feel that traditionalism is important but tradition, in my book, is not only rigidity-that talks about one aspect of traditionalism. Tradition for me is flexible and I accuse you of not being flexible enough in your observance and in your handling of tradition. This is one of the essential reasons why I don't attend. I also sometimes don't attend because I have professional preoccupation. I also don't attend because while I may not be at the Temple on Shabbes, I'm there just about all day (I shouldn't say all day) but certainly half the day on Sunday doing some of the Lord's work, I hope.

Hazzan Meisels:

I would like to ask the rabbi, How do we answer such a layman?

Rabbi Rabinowitz:

You can't answer a layman because you are not going to please him. His moods change and even if you please Dr. Rubin you probably displease a thousand others. There's no sense in it. You try to please yourself and ignore people. We can say in this context, especially since your rabbi is not here and neither is a member of my congregation. I simply ignore my laymen and I do what I think is best for the congregation, what the Cantor and I think are best. All you can do is get high batting averages and nuts to what anybody thinks or says because your concern is for the long pull, not for someone's changing mood, a Yahrzeit or a Bar Mitzvah. I think what is important for us to realize is that we are in a different shape. All of us, we are in a difficult situation and we will not survive unless we adapt for the new day. I think that what we have here, what we have to make people understand is that people have different needs in the synagogue.

We are troubled by TV, for one thing. You can stay home and get all the education, documentary information, entertainment that you want. We are troubled by the dispersion of our people into the distant exurbia-their refusal to go out of home anymore. You live in big cities and we are confronted by alienation. Therefore, should we go out of business? Is religion dead? No. I got a new insight into religion the year after Robert Kennedy's death when there was a memorial mass at midnight in the cemetery and thousands of young people, Jews in great numbers, showed up at the cemetery and sang a memorial mass in nonsense syllables in some cases, with a guitar. There was religiosity, there was fervor, there was kavanah, there was excitement.

I see the message of the alienated youth who are looking for some kind of identity, that people do seek religion. I always thought that if we had more English, people would be interested. Instead they sing in sanscrit and in Near Eastern tongues, in a

language they don't even understand. I think people are looking for identity. What we must do is to adapt ourselves to the new challenge.

We've had audiences in our congregations. People want communion; they want to be together because they are lonely. Even having tea in the synagogue after services is communion. You escape from loneliness chanting together. The cantor has been a sheliach tzibbur. This is very good for those who are traditional, who understand the meaning of the term, what is involved. The cantor today must elicit people to chant together, almost in the Sephardic motif where the cantor simply leads the people together because out of that comes communion.

The rabbi, instead of being a speaker must now find a way of being a discussion leader and must involve people in the discussion. And spectators must become participants. If we can adapt our roles and give the people what they desperately need today, the sense of communion, even though some people will be unhappy, more will be happy because this fills a need, and we can use both Friday night and Sabbath morning to achieve these goals in different ways.

Hazzan Meisels:

We're talking then of change, aren't we?

How radical should this change be? Do you think it's possible to get men and women who can't read a Hebrew word to sing with you?

Rabbi Rabinowitz :

I think it could be done. I think if you use the auxiliaries in the congregation-Sisterhood, Men's Club and other groups; you go there and part of every meeting must be devoted to instruction. They don't have to read. Half the people who sing don't know how to read. They know the sound. The young people who sing in sanscript and Latin, know how to read this? Listen to some of the songs that you listen to on the radio, even though you know English you can't understand it. Yet these kids know it by heart. There is a beat today. The beat is exciting and it is not too different from the hassidic revolution.

Hazzan Meisels:

Do you both feel (I'm not asking David) that the synagogue today should reflect the terrible turmoil of the community?

Rabbi Rabinowitz :

It had better come to grips with it or else.

Dr. Rubin:

I don't know quite whether I disagree utterly and totally with Rabbi Rabinowitz or just in part. But I do disagree, to some extent. I find myself in the peculiar position. It may sound like I am talking like a traditionalist in contrast to what sounds to me the rabbi's, let me use the word, radicalism. I am interested in change. I am very much interested in change. But in my business we found out long ago that change is important but maybe more important is rate of change. I hate to bring examples from the medical market but let me bring just one.

We know that we can reduce a person's temperature very, very quickly. You can reduce a person's temperature from 104 to 96 very quickly. There is only one trouble, you don't have a patient left. You have a body. I think you must be very much aware of this. You may make changes so quickly that you'll have a wonderful service, but you may not have a place to give it, nor will you have people to listen to it. I am interested in change, certainly. I am interested in the rate of change, what we give up, what we replace it by, what the meaning is of each of these things. I would say in this regard, let's make haste slowly, deliberately, systematically, meaningfully and not just in response to something going on outside. Earlier the rabbi indicated something about togetherness. I, too, feel very strongly about togetherness. As a matter of fact

when Hazzan Meisels and I were talking earlier this morning, we spoke about togetherness. It arose from the issue of prayer. We spoke about prayer (we may have a chance to get into it further). Let me follow the issue of togetherness.

I, too, believe in the central importance, the absolute central importance of togetherness. The extreme example I used of the opposite was the possibility, and it's not by any means a remote possibility, that sometimes we might consider the idea of having a congregation out in the so-called diaspora and the cantor and the rabbi performing before a T.V. camera. That might be a marvelous service. You might have as much as 15 or 20 million people watching you. Have you got a service? My answer is very simply and directly, No. A service is when we Jews get together, when we rub elbows together, when we feel ideas together, when we feel the warmth of each other together, when we know that here in this enclave there are people who feel from the heart in the same way. This to me is togetherness. I don't think it means we have to come together to hear something in sanscrit. I would rather come together to hear something in mama-lushen. If it's a good English translation, fine. If it's good Hebrew, fine. If it's something well sung, fine. But I think that togetherness again should be in terms of what we know of togetherness and it should be the way to foster what we call prayer.

Rabbi Rabinowitz:

I did not use the word change, don't forget that. I don't want to be put into the position of saying that we throw things out to change. That would be a disastrous thing. I said that come to grips with the situation. I think that we can use the Friday night service for great experimentation because it is not a halachic service and if we don't use it for experimentation we are making a terrible blunder. If a person doesn't want to see experimental service, there is the sunset service in most cases. I would not use the Sabbath morning service for experimentation because there you would be destroying a great deal. I think that what we have to realize is that there are three components in every service and each component should have self-expression and creativity and have an important role. One is the cantor; the other is the rabbi; the third is the congregation. Each one must express that which it has to offer. I think there is room for experimentation for all three and then you have togetherness.

Hazzan Leon:

Dr. Rubin, I find the same thing with many members of my congregation who are traditionalists and want some change and want to be ready for change. Many times when the Kiddush is sung in the traditional manner we have participation. There are times when I would introduce a new Kiddush and a number of people would walk out. When the Jews lived in the shtetl, within that pale, the tradition was fine, there was no change. The minute we landed on the moon there was change, instant change. When a rock is thrown, that's instant change. When our kids are killed in Kent, that's instant change. When there's an assassination - I sang, We Shall Overcome when Martin Luther King was killed, I sang it in my congregation as a tribute to him and people walked out. I felt moved by this man I felt I wanted to express myself. We had a number of teenagers who wanted to express their feelings on Moratorium Day. They had a service I thought it was a great service. We got a lot of flack from the congregation because the service was not discussed with the Ritual Committee. The kids wanted to express themselves. Would meeting with the laymen solve the problem? Or would the fact that they had the privilege of using the synagogue in the synagogue, not in the backyard, not in an alley, not in the basement, not in a church, but in our synagogue, to express the feelings they had at that moment?

Hazzan Meisels:

Are you suggesting that the laymen should not be responsive to the kind of things *you* want to do that are different from what we expect in the synagogue?

Hazzan Leon:

I think the layment should be receptive but I think it is difficult for the laymen, especially laymen who are set in their ways, to be responsive. This past week when we had so many colleges go on strike. We had a young man who wanted to come up from the Seminary to speak to us Friday evening. I discussed it with him and he was given permission to speak that Friday evening and immediately there was pressure brought on the president of the congregation by a number of officers and that student was not allowed to speak. Here was a student who was given permission by our rabbi and the president to speak on Saturday morning. He spoke beautifully. He was a sensitive young man who never threw a rock in his life, who was interested and motivated by what is going on and wants us to share, he said I want to share, his feelings and the feelings of the students on campus. We don't have the answers, we are looking for the answers. I want to share this with you. Following the service he met with a number of people and had the privilege to discuss this. But the laymen said, No. We feel that whatever is happening on the scene today should be faced. You can't hide it under the rug.

Hazzan Meisels:

This was the question which I asked before: To what extent should the synagogue reflect the turmoil in the community?

Dr. Rubin:

I, too, among all of us, was not only moved by the Kent massacre but deeply distressed. In a way, overcome. I mourned not only for the four Kent students but for what it means about the university and our seats of learning, and my own feeling and involvement in universities. Here are not only four souls that have been lost but a threat to the only thing that is important about much of our country. Here is where I felt very much moved, very much distressed about the four Kent students who were massacred.

If you are talking about holding a memorial service, if you are talking about current events, what about some of the people who died in Suez? Why don't we hold memorial services for them? What about those people? You're talking about four, what about multiples of four?

Rabbi Rabinowitz :

There will never be a reconciliation between those who are traditional and those who want something new. You cannot reconcile them. Every synagogue is two synagogues in the same building, maybe three, but at least two. Some people who think that as *long* as *you* have a *minyan* every day, the rest you can throw the whole thing out. Other people think that unless you have a new cantata every week nothing is any good. Everybody is right, by the way. This is the difficulty. You make a deal with your Ritual Committee. Look, we won't touch the Saturday morning service. Don't bother, give us a free hand Friday night . . . If you don't like it, go someplace else. See what happens, the synagogue won't fall apart.

The second thing you do: Take your youth group and say, plan a perfect service as you wish it. The rabbi and the cantor will leave town. You do what you want. We will not censor you. See what they come up with and you will understand your young people. You may be shocked.

Hazzan Leon:

I was shocked when I saw four girls come dancing down the aisle. But it was

beautiful. I was deeply moved by the simplicity of the dancing. When I heard *Adon Olam* chanted to Scarborough Fair. It did shock me at first but I realized these children were expressing themselves in a beautiful motif. It was *Adon Olam*; it wasn't a cheap Beatle song. Maybe there is nothing wrong with some of the songs the Beatles sing. They are religious you know. Try it on Friday night and tell the Ritual Committee to go home, on condition you will protect them on Saturday morning. You've got to do both or else you fall apart.

Hazzan Meisels:

I would like to present one more thought here. This is a thought of Dr. Zvi Verblovsky who is the Chairman of the Department of Comparative Religion at the Hebrew University. He said: A church, a synagogue which switches from emphasis on prayer and ritual to fighting social causes is admitting loss of religious interest among its members. It is taking up a secular activity to justify its existence. What about that?

Rabbi Rabinowitz :

We don't have that connotation between religious and secular. Fighting on the Suez is quite secular I believe. Would someone say it is not religious. We don't quite make that kind of a distinction. The synagogue is part of the community. We are not a church, we are not other-worldly. I don't think the synagogue is going to make it with that kind of thinking.

Dr. Rubin:

I find myself seeming to defend tradition. I am not the least bit interested in defending tradition qua-tradition but I think that tradition is important as a way of knowing who, when, where, what we are. The rabbi talked earlier about identity. If we don't consider tradition then in a certain sense, we don't have any feelings, any understanding, any meaningful concept of identity. Identity involves tradition but I am not in any sense asking for or standing for stand-patism. I don't equate tradition with stand-patism. I also know and feel very strongly about the position of youth in this relationship. Youth, I indicated earlier, in my talk with the hazzan, is a truth-seeking animal. The youth of today knows what it wants. In a certain sense, knows where to go to get it and it is open to question whether he is getting it. But the youth of today is very busily seeking truth. I think if our synagogues seem to present something which belongs perhaps more properly on the college campus, or in a theatre, or as a debate then they are being given something which is counterfeit. I don't think an amateur performance around a social issue *is* anywhere to be compared with a professional performance in the synagogue which is what people come to the synagogue for. It is in this sense that I talk about tradition. I am talking about honesty, I am talking about insightfulness, as well as originality and innovation.

Hazzan Meisels:

Do you feel that the American Jew is still interested in two long public *services* a week. They don't come in the morning to say Kaddish, they don't come to say Yahrzeit. They are very ready to pay for a professional to say Kaddish. They do not come to the second day of the festival in any kind of numbers, they don't come the seventh day of the festivals, the second day of Rosh Hashana. Do we still need two public *services* a week, elaborate services? Do we still even need the Sabbath service as long as it is in the Conservative prayer book?

Rabbi Rabinowitz:

You throw a curve when you start in on the holidays, that's a separate problem which is a subject by itself. But I think we still need two formal, long Sabbath services. Hopefully, a Jew will come to worship on Sabbath at least once. He may not come to

two or all three services (you know you have *Shalosh Seudot* and *Minha* too); let him come at least once and he will choose that service which meets his needs and we have to make a distinction between them and that you can do. I think you can reduce the time of the services very simply. I think you can reduce the time of the service by installing the *hoiche* *hedusha* which has a great deal to commend it. I refuse to talk about what we do, but I suggest to you that if you use the *hoiche kedusha* on a Sabbath morning, for instance, for both *Shaharit* and *Musaf*, you involve the congregation, you cut down the length of the service but you do one more thing. You have time in which the Cantor and the Choir, if you have one, can do something traditional, an embellishment. One paragraph from the *tefillot* which will be grandiose, that you emphasize that morning. Maybe a different paragraph each week. You have preserved tradition and I certainly revere tradition. I didn't say anything about discarding anything. The same thing for Friday night. There is room for creativity, room for this kind of thing. Unless we have the Sabbath services, I am afraid that's the major thing we have to offer.

Hazzan Leon:

I would like an interpretation of what is tradition. In Italy, tradition is one thing; in Poland, tradition is another thing.

Hazzan Meisels:

We are talking about the American tradition, the Ashkenazic synagogue. Let's pin it down to that.

Hazzan Leon:

Then everytime you have a change in the social situation there is a new tradition. Your children are different today. Young married people today are different than their parents and their tradition is different. You can't pin anything down to tradition. Tradition is something that you are used to only because you have done it for so many years and because someone has given it to you.

Most people don't know the background of the tradition. I would not hesitate to make any cuts. I would make some suggestions. We find with our youth, for instance, on Friday evening in particular, that they are attracted to church dances, basketball games, football games. I have spoken to some of the officers of my congregation and they agree that a change should be made. I have suggested that on Friday evenings we have programs for our teenagers, whether it be a service of their own, dancing, movies, discussions, orchestras, anything that is pertinent to their life but with supervision, directed to the Jewish tradition.

What am I talking about Jewish tradition. Israel, today, the life in America today; the beat that these kids hear; the hassidic heat – what tradition would you put that in? It's rock and roll, except that he has a beard, he dances the same way. You heard the rock and roll groups today, the kids respond to it. I respond to it. I love it. But I'd like to see that child in my synagogue, in our synagogue enjoying the Friday night in a tradition which is his or hers.

Dr. Ruhin:

I am significantly puzzled. I thought we were talking about "Can the Sabbath Service Survive the Seventies." What I am hearing is ways of, so-to-speak, pepping up the service and bringing more people in. I don't think that's directly addressing ourselves to the question.

In brief, let me say I have the feeling that all of us have on our hand a dying patient. I put it as strongly as that because I think that is what we have to think about. We have to address ourselves, all of us; professionals and laity alike, to the issue of what do we do about a dying institution. First of all we have to ask the question, is it

worth preserving? In my particular field it's easy because I know, as a doctor, that any life must be preserved. So I don't have to ask the question. But in a certain sense the world around may decide the issue for me. A man who has been poorly nourished won't survive no matter what I do. In the same sense maybe the same thing is true of our institutionalized religion, our temples, where it is carried through.

It may not survive, but if we think it is important, how do we make it survive? I contend that the day we make it survive is to meet the need of the times in terms of our Jewish heritage. That's what we want; I think that's what we need. If I want rock and roll I know where to go to get it, genuine, 100%. I don't want it in my Temple, not because I object to rock and roll but because I love my Judaism.

Hazzan Meisels :

You would not want your children to come on Friday evening and dance there?
Dr. Rubin:

I would have no objection to my children dancing on Friday evening in the Temple providing it fitted into a Jewish framework, which was intelligible to them. If it took some time to get that across to them, fine but I can't see advertising a rock and roll band on Friday night and say, come here instead of going elsewhere. This is my concern. I also feel that I don't object to what the professionals are trying to do but I say to you, as professionals, consider it carefully, consider it thoughtfully, consider it within the framework of Judaism and not only for innovation, for innovation's sake.

Hazzan Meisels:

We have only five minutes and I will ask the panelists to address themselves to this final question: What is your prognosis for the future as to the Temple as an institution and as to worship services as a meaningful experience?

Dr. Ruben:

Lousy, unless we do something very substantial. I think the prognosis is one for a long illness which will need very careful treatment for a long time. I think the likelihood of the institution surviving may be somewhat better than Temple worship surviving simply because of what my colleagues have been telling you. You can bring things into an institution and preserve an institution, whether you still have a Temple or not, I don't know. I think we have to address ourselves to doing something about worship in a very broad sense in order to preserve the institution.

Hazzan Leon :

I would be in favor of as many programs as possible within the synagogue building. I would like to plan, in addition to the services in the congregation, experiences (which we are planning to do for next year) to take teenagers out for a weekend retreat; to be together in fellowship, in prayer, in discussion and also to do the same thing for adults. For our youth it will be on an on-going basis, every other week we will have another group of 30-40 teenagers going out with either the rabbi, the cantor, the educational director. We are planning the same thing for the adults.

I would like to see very much (talking about our background and heritage) that prior to every Friday evening service that we have a segment of instrumental music with explanation of the history of that particular time in Jewish life. How many of you have heard 15th century music played on the lute? Sephardic music played on the harpsichord? How many would like to expose your members to this kind of a culture? I would like to see dance as part of a Friday evening service. I think there is beauty, there is grace, there is expression in dance and if it is done well it can be very, very moving. I would like to have dramatic readings. I would like to have Biblical presentation even if it is dramatization, even in a cantata form. I am not talking about an on-going basis. I am talking about experiences in the synagogue which will be moving and meaningful to today's adult and today's youth.

Rabbi Rabinowitz:

I find myself in complete agreement with Hazzan Leon and virtually everything that he has said. I think that the immediate prognosis for the synagogue is very serious. It takes nerves of steel to be optimistic these days. Those people who have nerves of steel will survive the crisis and will be strong. That applies to institutions as well. The real threat to the synagogue is not the disinterest in worship, it's education that is being threatened, it's young people's education, that is where the threat is; not in worship. Because in every crisis people will turn back to religion. The fact is that in America if you want to be a Jew, the primary way of being a Jew is through religion. When Jews gather together for non-Jewish purposes, such as swimming or sport, it's perfectly legitimate and they can do that only if they gather together for Jewish purposes. If you gather together for Jewish purposes, which only Jews do together, then you can have the luxury of gathering together for non-Jewish purposes which is perfectly legitimate. As long as we realize that the synagogue must be flexible and must provide alternative approaches to the Jews who want greater reverence for tradition, those who want a greater flexibility there is room for all. Crisis is serious but it is also opportunity.

I imagine that we went through the same upheaval in the days when the Temple was destroyed – when sacrifice gave way to prayer. We are going through that kind of a crisis today. We will come forth with a new kind of prayer, the same prayers perhaps. I do not believe necessarily that to do English readings or the prayers in English: Hebrew will have a rebirth. I think people are searching for identity. The key word that we must seek is one, identity; two, involvement and three, flexibility and then I think we can survive the crisis.

Hazzan Meisels:

We are very grateful to Rabbi Rahinowitz, Dr. Rubin and to our own Hazzan Leon for their very thoughtful comments and for thinking with us about our problems.

B. Composers Roundtable

"The Challenges and Responsibilities We Share"

Chairman: Hazzan Arthur Korst:

I regret that due to illness Mr. Fromm, noted composer, musicologist and organist will not be with us today. We have his paper and I will ask Hazzan Shams to read it.

Mr. Fromm's Remarks :

The theme of our symposium deals with the challenge and responsibility of the hazzan, as seen from a composer's view. The obvious thing to say – and one need not be a composer to say it – is the expectation that a hazzan, aside from being a well-trained singer, should also be able to deal with a choir and, if there is an organist, to work with him in such a manner that a secure musical presentation is assured for each worship service. Furthermore, a cantor should try to form auxiliary singing groups, and generally create a vital musical life as part of his synagogue's activities. It seems to me, the time will soon **be past** when a cantor can rely on the beauty of his voice as an only requirement.

Having said this, I have expressed in a brief outline what comes to mind when thinking of the role of the hazzan as related to the first part of our theme, namely his responsibility to his congregation. The qualifying phrase "as seen from a composer's view" is what I would like to discuss next. This ties in with the term "challenge" which is also part of our theme.

I, as a composer, am naturally concerned about the future of synagogue music and with the destiny of Jewish liturgical music written in our day. The modern cantor should get acquainted with the wealth of new material that is being offered. He must learn to sift what is good from what is mediocre or downright bad, and then begin slowly to introduce contemporary music to the worship Service.

We owe a great deal to a number of modern composers who set themselves the task to present traditional nusach in new harmonizations. As in all pioneering efforts, not all attempts succeed but there is enough good material that should be used in the repertoire, and not displayed just once a year in the guise of an Annual Music Service, or under whatever name such services go.

Pointing to the importance of nusach hatefillah – a field in which competent cantors are at ease and which gives them the opportunity for coloratura, improvisation and all the specialties which are part and parcel of the cantor's art – I say, pointing to the importance of nusach must not mislead you into thinking that nusach is the one and only way. Free rein should be given to the composer who interprets our sacred texts in his individual manner without tying himself to any specific traditions. It is particularly here that we have amassed a considerable literature.

As a practising synagogue musician I am aware of the inertia of congregations whose tastes are stuck in the comfortable traditions of the 19th century, or in the music of today's imitators of that style. Only a slow process of education can help here. From my own experience I can tell you that, when my sacred song "GRANT US PEACE" was first heard some thirty years **ago**, it caused something like an uproar in my Temple. Today, the very same piece is widely used and, to my knowledge, does not any longer offend the ears of traditionally minded worshippers.

Side by side, with introducing new music, the cantor should offer an occasional lecture on new developments in Jewish music, and thus prepare the ground for the success of his efforts. After a while, his synagogue might even come to the point of taking pride in commissioning new works by Jewish composers. Several conservative and reform temples have given fine examples in this respect.

Encouraging new creativity for the Synagogue will give a young composer the satisfaction that his talents are wanted. He might then—at least for a certain time—be free of the malaise which plagues most contemporary composers, namely the feeling that there is no real need for what he is doing.

I am not convinced that jazz and rock are the answer, since I cannot rid myself of the idea that the Synagogue, like the Church, is, and historically has been, dedicated to the cultivation of permanent values.

We have many a bold and imaginative synagogue structure in this country, designed by good, progressive architects, and found acceptable by rabbis and congregations. The eye has apparently gone with the time, but I am not so sure about the ear.

An ideal cantor, as I see him, may be able to bridge the gap but we have to be realistic. Not every cantor has the ability or inclination toward such a goal. A quotation from Genesis Chapter 18, may be helpful here: “*Ulai yimtzen sham asarah*,” which, translated into context of our present discussion means: Perhaps, ten cantors of such calibre may be found here. If so, I have reason to be hopeful about the future of contemporary synagogue music.

Hazzan Koret :

It's interesting to note how this panel reflects some of the thinking and thoughts of our previous session and how we must concern ourselves with debating and discussing some of the thoughts therein contained.

Charles Davidson was born in 1929, Pittsburgh, Pa. He attended the University of Pittsburgh, Eastman School of Music, Brandeis, Fine Arts Institute, Cantors Institute, College of Jewish Music of the Seminary. He is now the cantor of Congregation Adath Jeshurun, Philadelphia. He is a student of the late Max Helfmann, Robert Strasberg and Stefan Wolpe. Those of you who have attended conventions in the past heard a great deal of his music both exciting and very beautiful and some rather different. I give you our colleague, Charles Davidson.

Hazzan Davidson:

When somebody really has had a great and creative life, *tacka* he really can have his biography extend over several pages. So please Mr. Adler, your remark was not called for to the chairman. It's quite in keeping. Sam Adler is a wonderful composer and also a very wonderful person. I was very upset by part A, I am now in Part B and I came for Part A. I was very upset by the extremes of the table. Not by those who sat at the center. Because one of the most important things, I think that one expects not only from the Hazzan but from the rabbi and from those who are responsible for synagogue services is, I guess, what is the basis for my thoughts today.

Do not do things solely for show or for effect. It seemed that most of the things that were talked about in the last session had to do with how to do something different. I just (or else I didn't hear) missed anyone saying that the prime function of the hazzan and the one which we expect of him is to himself, establish a rapport and communion with God, and through his own understanding lead his congregation to that same rapport, and through their rapport to come to an understanding of all mankind, and the love for all men, so that his prime function is to further the taken *olam b'malchut shadai*, the establishment of God's kingdom on earth. I think that this is what the hazzan has to do. I think that should have been the prime discussion.

I yes what a composer therefore expects of a hazzan and a congregation is to be just that. Mr. Fromm began by saying that it's no longer only necessary for a cantor to be a good musician. It's expected. As Dr. Rubin spoke so crassly of the relationship between one who buys and one who sells, I find this inextricably linked, at least my discussion now, with what went on before. The thing that bothers me very much is

that Rabbi Rabinowitz has a magnificent hazzan in Washington and Dr. Rubin has a magnificent hazzan in Rochester and they were speaking as people who are not involved with the musical religious musical portion of the service but one as a layman and the other as a rabbi and I'll be darned if I know many other places in the United States where as exciting musical programs and as musically authentic services take place than at the congregations of those two aforementioned gentlemen.

I'd like to suggest that the hazzan has responsibilities in three areas. One is the area in time of the past. The hazzan is indebted to those generations of cantors who preceded him. He is the torch carrier of that music which was given to the Jewish people from the days of the Temple. He is the proud inheritor and the guardian of nusach. He is the teacher of cantillation. His is the job therefore of being the archeologist and the shomer of those musical religious traditions that were given to him. His responsibility in the present is to find some way to effect a marriage between those who come to the synagogue and those who have given him his musical heritage. The different ways in which he might do that we can discuss but I think that that's probably his greatest area of responsibility today.

I would like in that context to kind of suggest that Jewish music which is performed at a concert really isn't doing the job. Jewish music which is new music has to be performed raw (following the same thing that I am talking about). Jewish music can't be performed. If it's a valid expression it has to be an expression of the people whether it's of their time or a little beyond their time, but it has to be music that people will respond to and pray with whether it's an oral expression or whether it's an empathetic feeling. I think that if cantors insist on performing the new and strange music for the synagogue at concerts, and if people in their congregations expect to hear new and strange and perhaps exciting music at concerts and not going to the service then we ourselves are doing Jewish music a great disservice.

For the future, there will be no future for the Jewish composer. There will be a future for the hazzan but there will be no future for the Jewish composer who relies upon the Jewish music publisher to print his music and to distribute it amongst his colleagues. There will not be a future for the Jewish composer because of that great nemesis, the Xerox machine. Unless cantors assume responsibility for the moral implications of keeping Jewish publishers in business.

I would like to sum in this I think that what the composer can expect of the hazzan is not more nor less than the congregant who comes to his congregation to pray and it is the hazzan's responsibility to work within the congregation with the rabbi to ensure that the service will lead to prayer.

Hazzan Koret :

Our next speaker, Samuel Adler, is the son of the late Hugo Adler, a great cantor and a man who wrote many beautiful compositions for the synagogue. He was born in Manheim, Germany in 1928. He came to the United States in January 1939. He has a Bachelor of Music from Boston University; Master of Arts from Harvard University; has been granted an honorary Doctor of Music from Southern Methodist University. He has studied composition with Walter Piston, Randall Thompson, Paul Hindemith, Aaron Copeland and with Herbert Fromm. He has studied musicology with Carl Garenger, Paul Fiske and A. T. Davidson; and violin with Maurice Diamond and Wolfe Wolfenson. He studied conducting with Serge Koussevitsky. He has held many important positions as Professor of Composition. Director of Music at Temple Emanuel: he has been an instructor in many areas. One of the things I find very remarkable is that at the tender age of 22 when he was in the army he organized the Seventh Army Symphony Orchestra which toured Germany, Austria and gave over 75 concerts and for this he was awarded a medal of honor by our government. Among his

published works are four symphonies, and opera, many chamber works, choral works, both sacred and secular. He has received many, many awards and some of the interesting ones from my viewpoint: Charles Ives Memorial Award by the University of Houston, Dallas Symphony Prize given by the University of Texas. He has received commissions from many, many symphonies and wonderful organizations which attest to the quality of his work. He has received a special ASCAP award every year since 1960. I am very privileged to present to you, Sam Adler.

Mr. Adler:

Thank you very much. I am very happy to be here and it is a pleasure to speak to you again after having received an unexpected, unplanned chance to address you yesterday. I must say that I am very happy indeed that I was able to come to this convention a little ahead of time. A little ahead of this meeting at least because what I have seen during the past two days I threw away my original script and decided to start over again because I am afraid that the schism or gulf or chasm or whatever you want to call it between the contemporary composer and the average hazzan is far greater than I had imagined. I had known this since as you know I have had a great deal of experience in the synagogue. But I was shocked back into reality as to just how deep, how much inside this really is. All the talk in the world will not repair it right now. But I appeal to you this afternoon for just this little segment of the convention. Put aside all pre-conceived prejudices and for just a moment come with us into the unpragmatic world which I believe has an urgent and most poignant message for all of us.

May I say that I have no panacea this afternoon for the previous session which to me was most interesting. I am not going to suggest to you what gimmicks will go in one hand and what traditions will do on the other. I agree very much with Cantor Davidson about the role of the hazzan. But I'd like to talk to you today on just a little different level.

This session is called "Challenge and Responsibility." Before I go into the challenge and responsibility of the hazzan let me give you briefly the responsibility of the composer who is interested in expressing his religious instincts and beliefs through the music in the synagogue. It's really easy to state that because I feel that that composer must try to write the very best music he can for to me he is trying to communicate the highest, most noble element of his art. I have always believed that religion is the highest and most complex art form. When a composer deals with any portion of it he must truly search the innermost crevices of his soul and come up with the very best. Whether it is pragmatic or not I don't wish to discuss right now. We might do that in the discussion part. Suffice it to say that I have always found that the most genuine music, if well done, even though challenging, does penetrate and is more purposeful than the gebaust music which is based on cliches, sure fire effect, easily presented. Maybe, by the way, the kind of presentation, is why much of our contemporary music fails because it is usually not done well.

Secondly, my other responsibility is simply to keep writing for the synagogue, hoping as an artist who happens to be Jewish and believes deeply in the institution of our religion that someday soon my works will contribute to the constant fashioning and refashioning of our contemporary service which must serve the needs of our time.

Yesterday in our discussion we spoke about the classic Jewish service. I didn't but two other gentlemen, the rabbi and one of the cantors, about the classic Jewish service. I understand what was meant in one way and am quite confused, in fact, dismayed in another. Judaism, especially in its mass, or open worship has historically been an extremely pliable and changing religion. Its fundamental concepts of worship have changed throughout the ages without changes, or certainly without destroying any

basic concepts. Just a few examples the great and major upheaval when the Temple was destroyed and we had prayer instead of sacrifice. The discussion-the terrible feud between the hassidim and misnagdim; the crumbling of the ghetto walls and of course, America has a tremendous influence on the difference between attitudes. Add to that Israel and you really have something to contend with. Now a whole new concept is evolving and to me a very exciting and a very good one. Why hold it back? Perhaps folk culture is triumphing. I really don't believe this however-just because it is popular does not mean that it is the only expression of our time. It has always been that way and may I just give you an example from the church, since Herbert Fromm mentioned it. The folk song masses were based on folk music but the folk songs are no longer recognizable and they became great because of the kind of composers that took these folk songs and fashioned works of art. I am not really against this. Don't please, be hood-winked by the success of folk culture because tomorrow another fad will replace it.

Perhaps worship as we have known it is becoming obsolete. I was quite interested in the discussion just before. On the other hand I really don't believe that either. But there is something wrong and I don't think the answer is to return to the classical service. The classical ways are dying today as they always do from generation to generation. For each period establishes another classical institution as a kind of a picture for itself.

One of the reasons why I say this is because the cantor who was advocating the classical service was at the same time lamenting that in his synagogue people only come because of *yahrzeit*. There must be something wrong with his classical service because people are not coming to it. It does not show the need. Our age is changing much faster than any other and that's why we are on such a whirlwind.

Kurt Sachs, the great musicologist, has said that musical styles change within a hundred year period. They have their genesis, their peak and then their decay within a hundred years. John Cage, on the other hand, whom I don't consider a great composer, but certainly a great musical philosopher of our time, says that musical styles change every twenty minutes.

We can't keep up with all these styles or innovations but my first challenge and it is a real one to you is based on this and it begins in a few minutes when you will hear three new compositions by three young men. First of all, listen. Listen to these pieces, don't ask before you hear them, don't ask what use could I possibly make of these things. Or, this is really not Jewish. I mean, there is really no *nusach*. Please don't ask it. As a matter of fact, there is *nusah* in all of the pieces but why should we show that to you? Listen to this music expressing these young peoples' yearning to communicate the highest within them. Open yourselves up and don't just say it's not doing anything to me. Let it do something to you. We are not here to massage you. We are here to address you musically. If the Cantor is to be, as Mr. Cohen's paper said yesterday, the aesthetic director for our congregation, he must first strive to stop being a dilettante in music. Most *hazzanim* have not at all kept up with the music of our time. Maybe, I submit that tremendous changes have been brought in-melody, harmony, the whole approach to timbre, texture and form.

Too few of you, I am afraid, have kept up studying music and are satisfied that all this other stuff is of no use to you and like most of the rest of the concert going audience (your congregations, by the way) you have lost touch with the contemporary language of music. Please, for a minute I am not talking about rock but we can't escape that, just open the radio and there is nothing else. I am talking about serious music and I am afraid that those of you who are here, of course, are all excluded but those people who didn't come to the session are the ones. Whether you use it or not is not my concern right now. But you must not desist from knowing it and steeping

yourself in it. This is my first challenge and it has a parallel in appealing to the teenager. This is fine. I am all for it, for rock and motherhood and everything else but youth is fickle and popular culture only a passing fancy.

I'd like to compare it to this: A rabbi in a campus very close to us, with a great deal of a Jewish population called a meeting in the Hillel House, a peace meeting. He couldn't fit all the people in the Hillel House so he rented a hall for 2700 people. This was full with standing room only. He had thought: now I have them. I'm going to tell them that next week is Pesah and I am going to ask them to come back. He expected, of course, the same crowd. To his surprise only seven came back. He had a hall of 2700 and 7 came back.

Ladies and gentlemen, you will get a big crowd of teenagers for a rock service and you should have it. But let's not make this mistake that this is the only expression of our day. You know that Stravinsky has lived a long time and we have all profited from him. Do you really know his development? If not, you should because he, Schoenberg, Webern and all the other people are very important in your lives. Because those are the people speaking to us and I mean their descendents because we are already two generations beyond them.

My second challenge and I want to get back to music is to evaluate each work. It's been said twice now-as to the musical worth. It's very important that you know how to evaluate a piece and then if it makes an esthetic experience to your congregation throughout the year-I again agree that it should not be only once a year, it should be throughout the year-in the form of creative services and also, not exclusive of concerts.

I don't want to say that you all do it but I am afraid that I have seen here a terrible challenge to us as composers by something I can't accept as being a challenge and that is an over-popularity of such nostalgia. It's making me a little ill. We have in our secular life popularized religion. You know the famous slogan, Go to church and leave your troubles there. Any church worth its salt or any synagogue worth its salt will challenge both musically and in word. The rabbis are much more guilty than that, than even you, and that is saying something pretty bad because they really try to politic and I am afraid that some hazzanim also do that. We must challenge the worshipper, but first challenge ourselves with the kind of music that takes a little teeth grinding to do. All music will only communicate if the performer, that is, you, in this case, gives himself completely and believes in it. Prepare the congregation, upgrade it constantly. Don't forget rock. This is important. It has a place and by the way it should find some of the melodies, especially, with very good harmonization, must find their way into our service. I have just had a terrible battle about a new hymnal that is coming out in the Reform part of this organization. I think they are very wrong in excluding new material. Too much old material is in it but I was overruled. (It's all right with me.) Let me just say that rock is not contemporary, it is folk and this is good but know that there is such a thing as contemporary language.

Third and last, the greatest challenge: It is now your turn. This means that first the renaissance was really sparked by the Reform movement and aided by it. By supporting creativity in music in the synagogues. I am not here to pass judgment on the result of all of the men who created in the last forty years, this very rich period. Some were good: some were mediocre. That's all right but it was a beginning. Now the Reform movement I am afraid has taken a step backward. It has not seen fit to replace most of the men who have passed away or who are just about to step down from their positions, including Herbert Fromm, who will not be replaced, by the way, by a composer. This has happened all the way through including my dear beloved father, who was not replaced and whose temple has gone down the drain as far as music is concerned.

This leaves a terrible gap and I am happy to see the head of your rival cantorial conference here and I want to say that here is a place for you to unite together. I am not so worried about the Xerox machine even though it really hurts me and I agree with Charles very much. I hope you stop doing it. But what concerns me is that you must get together perhaps the most important thing is that you take the responsibility for the major publications, together I mean. My plea is not to drop the ball this time, not to substitute a skilled composer by a kind of part-time, half-trained musical cantor who thinks that he knows tradition and therefore writes little liedelach for the congregation to sing. This is not enough. We must be always in search of new talent for the perpetuation of the artistic in music which is also important besides the functional. It is the task of this organization, just as it is of the ACC, to do this and I'm happy to see that some of it is happening right here as attested to by this tremendous experiment this afternoon. So, I feel your judgment and responsibility is one to become musically knowledgeable in the ways of your own time.

There is no excuse for a cantor to be musically ignorant and out of touch. I know I am not talking to the ones that need this but tell the others outside.

Second, you must evaluate and utilize a variety of the best only especially starting for the youth; and by the way they know what's good rock and bad rock, and what's good folk and bad folk. They can tell the phonies right away.

Third, last but not least, take up the renaissance and do it and let it not peter out. Those of us composers interested in the synagogue need you as well as **you** need us. Search out a new and make demands to get the best from us. Then I think, we will be able together to sing that Shir hadash, that new song unto God which has emulated in every age, a different and peculiar sound fitting the situation and the state of mind and consciousness of our people. Thank you.

Hazzan Davidson:

I can't agree more with Mr. Adler than I do. As he has said, certainly all of this are things which are important for us to know and particularly important is his plea to us, speaking as a hazzan now, speaking for the group to continually improve ourselves even though it seems to me that I've heard that same sentence for the past 15 or 16 years and it seems the only ones who are really doing the improving are those few young cantors coming into the cantorate who have not forgotten how to study things musical.

It is marvelous also that he said that the hazzan should demand the best from the composer and not as often is the case, the hazzan perhaps who finds a composer to write a piece of music for his synagogue will say that's very nice, but couldn't you change this and this and this, because . . . As a composer knowing full well that he's changing it to make it more acceptable will change it and will not stick to his guns because what comes out then is a pot-pourri and not a completed, continuous piece. So, it's good to have principles and ideals but it is also very good to stick by them.

There were some suggestions made, if I remember correctly, about what to do to make the service more interesting. Perhaps some hazzan would not be afraid to experiment and to suggest to his rabbi and to his congregation, as I am sure all of us do, in our week day Maariv service. Here a simple, understandable, logical, pattern of nusah to transform that simple pattern to the Friday evening service in the correct mode. And instead of reading one paragraph in English and then singing and ending that paragraph. perhaps we might learn to chant the paragraphs, alternating in the English and again in Hebrew which is an interesting idea and which does work, if **you** have the guts enough to try it. So I think what the panel is suggesting to the hazzan today is that they have high standards, stick to them-musical as well as religious.

I'm calling on Cantor Shames as a stand in for Herbert Fromm. I don't know whether he will reflect Mr. Fromm's opinions but he has his own opinions. He happens

to be a very fine musician himself.

Hazzan Shames:

I think all of us on the panel are more or less in agreement. Let's throw the discussion open to the floor.

David Putter-man:

I'm sorry I didn't hear Dr. Fromm's paper. I was at a Resolution's Committee meeting. However, you will forgive me for telling you briefly about my own experience. In the past 26 years I have dealt with 65 composers and I am a little bit amazed at what I hear from intelligent composers, such as my friend, Sam Adler. I knew him when he was nine years old, when he first came to these shores. I'm proud of the fact that he's in our midst.

I must take issue with some of the things he has said. I think that we are in a position to criticize the composers more so than they have a **right** to criticize us. Let me tell you why. In my own personal experience with 65 composers, with rare exception have I come across a composer who is willing and anxious to write for the synagogue but who in the main knew any Hebrew, least of all knew a little bit of nusah and worst of all, had no indication or inclination of personal feeling for what the needs of a synagogue may be. It is quite all right to write a prayer in particular, and to express your own feelings in part of the liturgy which is not circumscribed by nusah. That's all right. You can write a Mah Tovv in any idiom that you like. But when it comes to Maariv or Kahbalat Shabbos, we have nusah. Unfortunately, these men, as I said before, many of them, have no Hebrew, no nusah, no liturgy. How can we expect composers of that caliber to write music for the synagogue and that it should be synagogue music. I would advise many of our composers to please learn a little bit about the fundamental principles that are essentially required of composers who are going to write for the synagogue.

I must oppose very strenuously what Sam said about rock music in the synagogue. I have no objection to rock music for any idiom or any other purpose excepting for the synagogue. To me this is as I have expressed myself in writing, this is a licentious type of music which has no place in the synagogue, just as theater music has no place in the synagogue. As one of our speakers said yesterday simply because a song in Israel is a number one song, on the hit parade of Israel, therefore we should adapt it for the synagogue. Who says so?

I feel that it is time for us as a corporate body to become aware and to take a stand on these issues. I think we ought to let the world know what we approve of and what we disapprove of. We had the last service in our synagogue only a week ago Friday night, on May 1, by a rock composer, by Gershon Kingsley. But I wish you could see the service he wrote and hear the service he wrote for this particular service under my influence and guidance. It was a beautiful service composed of nusah, written in the modem idiom. That was my motive. To take nusah and the harmonics and the idiom in which it is composed should be in the modem, to be with it, so to speak.

We also used the Moog synthesizer. The Moog instrument is an electronic instrument which is used primarily for rock music. In my limited knowledge it is used, I hear it all the time, in rock accompaniment, on T.V. and the radio, in my limited opinion about it, it has been my feeling that it is used primarily for rock music. You should have heard this Moog synthesizer at our service. Combined with the organ it was heavenly, it was religious, it put the congregation into a religious mood: it enhanced the service of this music. So I say modem music can be used appropriately if it is written by a person who knows nusah, who knows Hebrew and who knows for which purpose it is written. Thank you.

Sam Adler:

I'm going to be very brief. I have the greatest admiration for Cantor Putterman and I must say that I agree with him 100%. I don't know why he disagrees with me. I didn't say anything that he objects to. In the first place I have never advocated rock. I said if you do use it be careful. He just told me he commissioned a rock service. I said, if you use it.

As far as the other is concerned, if you commissioned composers who know nothing about the synagogue, that's too bad. But I must say that I have always tried and all the composers that I know that have been commissioned have always tried to steep themselves into Hebrew, in liturgy, into all other things. If there are some composers who don't, I wouldn't force anybody to write for the synagogue, by the way. I think your experiment is a fantastic one, by the way, that you did ask composers to write them. There were many failures, all right; but there were some good ones. The thing is this: I think some of the composers I could have prophesied to you that they didn't compose and I think there are young composers who should be encouraged to do so, know anything because I know them very well. That is the choice. However, there are that's my only thing. I have no feelings that you must use rock. I'm square myself, I'm sorry to say. As far as the Moog is concerned you are going to hear a piece with Moog this afternoon. The Moog, if I may say so, is an electronic instrument which is used for electronic music. Some of it is becoming popular but mostly it is used for serious electronic music.

Hazzan Rosenbaum:

I should merely like to make a brief comment about one of the statements that David made. David is a dear colleague. I succeeded him with great trepidation into the post which he held very nobly for 13 years and I hope that I am doing him justice. I admire the things he has done for 26 years at the Park Avenue Synagogue. Only one thing I have to take exception with.

I think that it is wrong for someone who is as sophisticated as he is to say that music is licentious. No less a swinger than Abraham Heschel said that music is only a vessel. It can only portray. I don't know whether En Kamocha by Dunajewski is sacred music. It's very lovely music. We love it; it's very warm; we admire it. I don't know whether Ki Mi-Ziyon of Sulzer, came down from heaven. It didn't come down from heaven. It may even be a poor piece for the great noble sentiments which are expressed. Music is neither holy nor profane. It reflects what its composer feels and it stimulates each listener differently, varying with what is in that listener's heart and mind.

My other point in rising is: I hope that we won't get tied down with the question of nusah because as David Leon said, what is nusah? Go into an East Side shtibl and you will find that one man who will be accepted in one shtibl will not be accepted in the next because one davens shacharis in minor and the other davens it in major and the hassidim daven it in the mode of the high holy days.

Why should we get tied down? As far as bringing new composers into the synagogue, that's what I think was the greatest achievement of the Park Avenue experiment -that they did bring the good, the bad, the lazy and the very sincere. Some succeeded and some failed. I commissioned Sam Adler to write three pieces for the high holiday for me- they were a tremendous success, but in terms of practicality, it will take me two or three years to use them. So, in a sense we failed although musically I don't think we failed. I'm too chicken to put it into the repertoire for the next high holidays. One day we will sing them at a service, not just in concert. I think that shouldn't scare us away-if composers find warmth in the synagogue and a reception in the synagogue and an understanding of their limitations and of what they are trying to do, I think then that we will really achieve something.

Hazzan Meisels:

I understood from Charles Davidson that he said perhaps only the young cantors are studying, or learning to improve, or continuing to study their music. I don't think that that is quite correct. I think that there are some of us old-young ones who continue to study constantly and continue to work. I think that some of us young-old ones did most of the commissioning in the years more than the young ones have had opportunity. We have experimented more than the young people are experimenting today in our sessions. We have had a greater opportunity to commission more works than the young people. The next time you bawl out the old people, say that you don't mean all of them.

Hazzan Davidson:

I have to respond. That's my privilege. Generalizations are never good and it was incorrect of me to say it. Amended it should read as follows: only those young in heart and young in mind continue to study.

Hazzan Rosenbaum :

I have the privilege of inviting the young people from the Eastman School of Music to come here but I want to tell you something about them. A long time ago- 6-7 months ago, I talked to Sam Adler-that there might be some Jewish composers studying at the Eastman School of Music who might be invited to write a Jewish work. We found just that. We invited them to write three Jewish works: one a string quartet; another basically a solo with an accompaniment and another a vocal quartet with tape accompaniment. I want you to know how seriously these young people took their task. The three composers (and I think this we should take pride in) are children of our own congregations: Jay Vosk grew up in a Conservative congregation in Oceanside; Lee Rothfarb in the congregation of our Hazzan Heilbraun in Hollywood, Florida; and Louis Karchin in Hazzan Lebovic's congregation, in Philadelphia. So, these are our children and their friends and colleagues from the Eastman School of Music who were especially excused to come here. It is really a great effort to travel late in the night and to go back very quickly afterward without any other recompense except to play the music of their colleagues. I think they are deserving of every accolade we can give them and every attention we can give them.

C: New Talents in Jewish Music

PROGRAM

Psalm 130 Jay **Vosk**

Sherry Zannoth, **Soprano**

Kurt Gillman, **Violin**

Helen Baumgartner, **Oboe**

Daniel Morgenstem, **Flute**

Rick Naill, Cello

String Quartet on Jewish Themes **Lee Rothfarb**

Marcus Lehman, **First Violin**

Christian Woehr, **Viola**

Kurt Gillman, Second **Violin**

Rick Naill, Cello

I Have A Dream (Martin Luther King) **Louis Karchin**

Sherry Zannoth, **Soprano**

Theresa Radomski, **Alto**

Larry Gamer, **Tenor**

Joseph Bias, Bass

Cantors Assembly
presents
A Treasury of Jewish Music
in
Concert

P R O G R A M



Hashkivenu

Convention Quartet
HAZZAN SAMUEL DUBROW

Charles Davidson

Es Brent

Convention Quartet
HAZZAN SAMUEL DUBROW

Gebirtig-Weiner

Acheinu Kol Bes Yisroel

HAZZAN LOUIS KLEIN

Adolph Katchko

Psalm 98

Convention Quartet
HAZZAN LOUIS KLEIN

Yecherkel Braun

Ahavas Olom

HAZZAN LOUIS DANTO

Schaull-Danto

Tov L'Hodos

Convention Quartet
HAZZAN ISAAC GOODFRIEND

Joseph Achron

Kiddush for Rosh Hashonoh

Convention Quartet
HAZZAN ISAAC GOODFRIEND

Abraham Ellstein

Aria from "If Not Higher"

Rosenbaum-Secunda

HAZZAN ARTHUR KORET

The Litvak could hear in the sigh the heartbreak and misery of the Jewish people, the pain and the anguish of the bitter centuries. Even the Litvak shuddered in response. Then, outside, in the distance, he heard the shamash making his sacred rounds, calling the Jews to prayer. The chant echoed responsively in the chilly night. The words hung in the air like stars: "Awaken, brethren, to give an accounting to our Maker! Awaken, brethren, to beg forgiveness from our Maker!"

May The Words

Gershon Kingsley

Convention Quartet

Uv'nucho Yomar

Taube-Glanz

HAZZAN MOSHE TAUBE

Aria from "The Last Judgement"

Rosenbaum- Weiner

BIANCA SAULER

The air is lush with silence. Up, up, up the quiet swells like the smoke of an offering, like the melody of a prayer. Up, up! Then from above, high in the sky-above the heavens a voice calls. Soft, tender as a kiss, sweet as a smile. A tear forms in Bontche's heart. One, then another. From somewhere deep in hope long extinguished, from the wasteland of a soul frozen in silence and neglect, the tears melt and flow. Bontche so wants to open his eyes but they are awash with the tears. How long since he had cried? How long since he had drunk to the full the wine of heavy tears distilled in a dream?

Eilu D'vorim

Jacob Rapapport

HAZZAN JACOB BARKIN

Kodosh Atoh

Pitsche Abrass

Convention Quartet

HAZZAN JACOB BARKIN

Lazar Weiner will conduct the
Convention Quartet from the piano

Bianca Sauler, **Soprano**
Sophia Elsberg, **Alto**

Sherrik Hess, **Tenor**
Hal Robinson, **Bass**

WEDNESDAY, MAY 13, 1970

Morning Session

Panel Discussion:

“Another New Prayer Book?”

Chairman: Hazzan Samuel Rosenbaum

Hazzan Rosenbaum:

Briefly, we have gathered to discuss the implication and the impact on the Conservative synagogue and particularly on its hazzanim of the new high holy day Mahzor currently being prepared for publication by the rabbinical assembly.

Our panelists are eminently qualified to discuss the subject. They are: Rabbi Jules Harlow, the Editor of the new Mahzor; Rabbi Jack Riemer of Dayton, Ohio, who has written extensively on the subject of prayer and has created a number of new prayers, himself. He is also the Editor of a new collection of high holiday prayers to be issued this Summer by Media Judaica. The collection is intended as collateral material of a contemporary nature to be used in conjunction with the mahzorim now currently in use. The third panelist is our own colleague, Hazzan Hyman Sky, who in addition to being a distinguished hazzan is currently pursuing studies at Dropsie College which will lead in the near future to a doctorate. His field is the early history of the cantorate.

I will pose the first question to Rabbi Harlow and to Rabbi Riemer:

“Why a new prayer book? How effective have “new” prayer books been in the recent past; the Reform Reconstructionist and the Rabbinical Assembly Daily Prayer Books”

Rabbi Harlow:

The question is better than the answer.

First of all, let me say that I can't attend a Cantors Assembly convention without recalling the memory of my father-in-law, Cantor David Katzman (zichrono livracha). I am here with my wife and I say this not only as a personal note, a personal memory. It is very difficult, it makes me very nervous to speak to cantors about prayer. Cantors have been and continue to be my greatest teachers in prayer. I never heard my father-in-law or his friend, Leib Glanz, daven, without learning something new about prayer in general, or about a specific word, or phrase. And that continues to be the case. That's one of the reasons it is frustrating to work with the texts of prayer. As Dr. Heschel has said, words of a fixed liturgy can die of routine. It's up to a cantor to resurrect them. The cantor is the payetan today much more so than any of our poets amateur or professional. That's one of the clouds of frustration hanging over this kind of work. A new edition is not going to change that one way or the other. That's up to the individual hazzan. I-know what I receive from any specific service depends on the hazzan or the baal tefillah to a very large extent.

We should say what a prayer book will not do. We do want to experiment, but our primary concern certainly in the Rabbinical Assembly, is not what you might call the **matbeah shel tefillah**. We are in the production of prayer books to try to present alternatives to existing prayer books. Secondly, a new edition of the prayer book will not solve the problem of prayer. All new editions focus on one problem, that is, what to say. The real problem is how to pray or even why pray. We are not going

to solve that with a new edition. Spiritual problems are not solved by better translations or so-called creative services.

The problem of prayer is the problem of God and that will not be solved by a new book. These are just some of the things that will not be solved by a new prayer book. I hope that this is not news to most of you but I think we should take this area out of our discussion.

The new prayer books are not new ideas. They have been answering needs for a long time. A new translation is important. A fresh translation into the English language because most of the people who are in our congregations do not read Hebrew with comprehension. That is one important purpose, I think, but it is not enough to bring out a new translation, if the only thing in it is a fresh translation.

It must be another approach to the text. We must try through the new edition, we must try to confront the Jew who takes that edition into his hands with himself, or a new idea about his life, or about the text, or about the day. Anything else perhaps is a luxury – or something that enables him to follow what may or may not be happening.

You asked how effective the prayer book has been in the past. That's very difficult to say. I don't know what effective means. Some prayer books catch on. Why did the Reconstructionist prayer book which confronted problems honestly and tried to answer questions which bothered the editors, why did that not catch on. That is, in terms of great numbers? I don't think there is a simple answer. Why do other prayer books continue? One difficulty in bringing out a prayer book is that you can't produce a magazine.

The Reform Union prayer book contains a prayer in behalf of coal miners which at one time was a very moving reflection upon the terrible lives of contemporaries and empathy with them. Now it reads like a footnote. That's another problem.

Hazzan Rosenbaum:

Rabbi Riemer, will you comment?

Rabbi Riemer:

Jules was invited because he is a hazzan's son-in-law, which is the next best thing. I come with some trepidation, except that some of my best friends are hazzanim.

Do we need new prayers? Of course. Obviously, we need new prayers, just as we need new compositions if we don't want our services to be sterile, for how can we talk about what's going on in the world? We have to make explicit what Judaism has to say about the issues of our time and we have continually *lehadesh badavar*. It's something I don't think we have to argue in this room. I don't think anyone thinks that the prayer book all came from Sinai and that it is unchangeable, never changed and can't be changed today.

Obviously, in these fast changing times new responses have their place. Obviously it is not instead, *has v'sholom* of the old prayers. The old prayers are classics; they are great works. Nobody means to replace them; nobody means to destroy them. Nobody means the new prayers are a cure for all Jewish troubles. They are not going to solve all the problems. I think Jules has been very honest and very accurate. Not all new prayers are good. All the time I get copies of booklets which are called creative prayers. As Jules said, most of the creative prayers I see are not creative. They are very dull, they are borrowed from each other. Not every new prayer *is* necessarily an improvement over the great ones in the prayer book. Yet, I think if we are going to talk to our people about the things that concern them, we have to add new elements to the service. We have to have new words, we have to have new songs, we have to have new ways of praying if we are going to be relevant.

I say, of course, but there are dangers in this business. You can bring *tum'ah* into the mikdash. You can bring foolish things that don't belong. I learned to appreciate the classic prayers when I tried to write some of my own. Now I realize how tough it is. Now I realize how great some of the old prayers are after trying to write my own. You can bring dreadful things in – it is a risk.

Jules cited the Reform prayer book with its reference to coal miners. Yesterday I got a prayer book called, "Campus Prayers for the Seventies." This guy has a prayer for peace. He says, "Dear God, please end the war in blank: and put an end to the war in blank." He figures next year we may be in Laos or something. People won't invest in buying a new book therefore he has a blank line. Jules tells me that after the Kennedy assassination one of our colleagues wrote a prayer to be included in the mahzor, entitled, "Prayer to be Recited on the Occasion of the Assassination of A President." To have it in cold storage.

I cite these examples deliberately so that you shouldn't feel I am so excited in favor of new services: that this is the answer to everything. At the same time, having cited these foolishnesses, to warn you and make you realize that this is not the only answer. I think we have to have something.

Hazzan Rosenbaum:

I think we all agree here that in order to be meaningful to our time there has to be some looking over what it is that we say almost automatically in order that it not be so automatic. So we can now approach perhaps the problem: We realize, we agree and we have the temerity to think that we are worthy to bring a new prayer book into the world. Some of the problems: Can a siddur be up to date? Can it be relevant? Can it be modern and yet retain the sanctity of the past? Can it be modern? How do we do it? How do we bring a new prayer and give it the majesty and the awe with which we approach *Kol Nidre* (although that's not a prayer but never the less people look upon it, as one) *Unetane* Tokef and so on. How would you?

Hazzan Sky:

Primarily the answer rests in the cast of prayer itself. I think that essentially man at all times has had the same problems and has concerned himself with relationships between himself and the universe: between himself and God and has used the idioms of his time to reflect these attitudes and reactions to the problem. If you are talking about a new text or at least a text couched in modern idiom that would reflect man's reaction to his spiritual problems. We had discussions essentially on the same question – the relevance of the old to the present and of the new to the future. I think this is the same problem. What it really boils down to is whether or not the prayers reflect the people who recite them, read them or absorb them in the same terms we speak of prayer. When we talk of prayer we talk of man's relationship to God. God in that sense being a supernatural prime original unifying force in the universe with omniscience of all things and therefore there is an aspect of requirement for response. In other words we believe in the concept of the fixed prayer. Secondly, when we talk in terms of *Teshuva* we talk in terms of man's relationship to God, man's relationship to man. When we talk about prayer in general we talk about man in relationship to his own conscious, a universal force. All of these things, if we are talking in those terms, then man at the present time will reach in his present idiom the same way medieval rabbis and payetanim reacted in the idiom of their time and previous to that even to the earliest canonization of liturgy where the writers of those days reacted in the idioms of their own times. I think there is a possibility of reworking the text so that we in our times, in our own idiom, can react to the spiritual problems of our day, in our own way.

Hazzan Rosenbaum :

I don't know whether that answers the question. Perhaps we will save some comment on that and I will ask Rabbi Harlow if he would give us his view of that question.

Rabbi Harlow:

I began working with a prejudice and now I hold a contrary prejudice. My initial prejudice was that there is much more to be found in modern literature (not only contemporary) for the Jew who comes into our congregation to move him in some way. There is much more to be found in the modern period than *in* the ancient or medieval period. That's not my prejudice anymore having tried to work with a great deal of modern material and with some contemporary poets and prose artists.

We have a committee of laymen who read and respond to material. It is very interesting in terms of response of modern problems, up-to-date, so to speak, I did not put the sources at the bottom of the page. Two of the selections which the lay readers returned with greater enthusiasm were the following: I put into English an adaptation of the *Tefillah Zaka* before *Kol Nidre* and the other was a daring new innovation of mine, putting in the 130th Psalm before Barchu I put them into modern translation, that is into language which is closer to things that he reads or language that he uses day to day than older translations from the Bible or the prayer book. But they spoke to these men because what is contained in these two selections speak to every man who is open to something, to this kind of experience. If you are not open, it doesn't matter what I think. That's one comment.

Another comment on this: I have been in touch with a number of Jews who write, make their living by writing in Hebrew, Yiddish and English. I wanted to get material from them or material that has already been published I received a letter from one of them who questioned the whole method. To give it to you for what it is worth. I have to say that we are including, and I would continue to include both in hard bound editions of prayer books and booklets material written by contemporaries responding to events in our own lifetime. This must happen. This one poet wrote the following: The whole method of contemporary poetry is alien. One might even say with precise attention to its root meaning, goyish, for your purposes. Poetry *is* the esthetic way, the Greek way and it is not the way to speak directly into the inner being of man in the congregation. What I mean to tell you is that my efforts have all turned into poetry into convoluted, over compressed esthetic design. It seems that I cannot leap out of my place in the congregation. The learning must flow from the forces to me. The rabbi must instruct the congregation not the other way around. Learning makes simplicity. Ignorance makes complexity. This has been my trouble in trying to meet your request. A bit of talent isn't enough, in fact, nothing, without learning and if you say no one is asking you for learning we are perfectly aware of how you stand. As to that we are asking for a response out of emotion. I have discovered what for me seems to be a truthful answer. *Emotion without learning is impossible.*

Then she goes on to write about some of her contemporaries who have a great sensibility but they have been sent into lotus land, into Eastern religions and all because they are really searching for the sensibility of Akiba. This is from a person, a very talented writer who we would not call a synagogue Jew. But there is a sensitivity and this is the kind of person we are trying to reach. A person who is committed to a daily discipline, or weekly or monthly or a yearly discipline of prayer of getting together with other Jews in the sanctuary to be involved with or to ignore the prayer book is perhaps not this kind of person. A person to whom the Hebrew does not speak, to whom tradition does not speak – that's this person – says, no you have to give me more tradition. That's really a word of caution in all of this.

Hazzan Rosenbaum:

I think we are coming to the conclusion, at least temporarily, that in order to write a prayer which will engender faith, hope and belief, one himself must have all of these ingredients. Maybe that's why the great writers, payetanim and scholars who wrote the ancient prayers, because their hearts were in tune with the words they were saying, they really felt what they were saying and to them this was out of the depths of their heart, that these prayers remain, they ring true even in the old-fashioned metaphors.

Rabbi Riemer :

My friend, who is rabbi in suburban Chicago, says that the most off-beat thing you can do **in** suburbia is the traditional; which means that the people in the third generation have never heard of it. Therefore, you have none of the prejudices against it that the second generation has. He introduces a radical new reform like Tikun **Le** Shavuot, or **tefillah** zaka or such things and he tells them it's a new Reform idea. They accept it enthusiastically. I say that because Jules is right. There are treasures in the tradition, in the prayer book, around the prayer book, in the tehina literature - there are treasures in the old. The people who don't appreciate the old are not going to appreciate the new either. So I am not speaking against the old. However, I really have to stress again that with this there must be an element of addressing oneself to the contemporary issues. I think we have to talk about the Holocaust, about Israel, about loneliness, about America, about the urban situation. With all the risks we have to talk about these things. Somewhere in the service as well as in the sermon.

Maybe I can draw a suggestion as to how to do it. I think Jules is right that you can't do it within the Mahzor because whatever you put into the Mahzor about the urban situation, Vietnam or the Six Day War is going to be dated next year. I understand that. The approach that I have been taking each year is to keep the Mahzor but add to it a supplement, a pamphlet, of extra prayers to be used with the Mahzor but not printed into the Mahzor. I think that answers Sam's question about the shock of the new. People look fearfully - You're going to put a prayer referring to today's newspaper into a holy book, next to **Kol** Nidre and **Unetane Tokef** - how can you do that? I thii you have to have both but not within the confines of the same book.

Hazzan Rosenbaum:

Two statements, and then we will go to the next question. Those of you who were here yesterday heard the three compositions by the young composers of the Eastman School and heard the first Psalm 130, the English text to which that was set is from the Slichot of the Rabbinical Assembly and is the work of Rabbi Harlow. I bring that in point of reference to you so you **remember now** that the words you heard yesterday were his approach to that Psalm and perhaps we should have had him here to hear his words set to music. They were beautifully done.

Number two, I think we are agreed that there is need for recording the feelings of our time as Rabbi Riemer has said, in some addenda, or, as Rabbi Harlow has said, in the prayer book itself, if for no other reason than as you know the prayer book is really a historical document containing material that ranges over millenia, if for no other reason than to leave a record of our own time, and our own poor or our own great aspirations, it is meaningful and important that we create prayer.

Rabbi Harlow :

Just one comment. What we need today, even in hard cover, so to speak, it's permanent, it's our age. is an expression of the doubts that affect us within the

framework of faith. We do have doubt today and ambivalence in our faith and this must be articulated. One way to do it is through piyut that reflects where we are today spiritually and *gives* us a chance to articulate that in the framework of the formal service.

Hazzan Rosenbaum :

I don't want to make this session too philosophical. We cannot help but have a broader view than that of the mere pages of the prayer book. I wonder whether you might consider, along with your answers to other questions, whether we really can ignore the great philosophical problem of the inability of the modern Jew to pray at all when we discuss the new prayer book? Or shall we decide that for the man who cannot, will not and doesn't want to pray that it is irrelevant? Perhaps you might comment in answer to other questions. I don't think that that alone I think could take a whole *session*.

Let's get to a little more tachlis. Generally speaking, what type of prayers in the high holiday service are least meaningful and should be cut and what is missing from the traditional Mahzor which should be added? Perhaps you might also give us a brief report on the innovations in the new Mahzor and the reasons for their inclusion. Actually, we would like to know specifically, of what you are thinking about.

Rabbi Harlow:

Essentially, are there any things that are not meaningful? It depends, not meaningful for whom? Obviously, for great numbers of people things are meaningful and for others they are not. Perhaps we come to the point, incidentally, when we meet in our synagogues. I think many congregations have this, more than one minyon – certainly on the yamin noraim. The 5%, or so, little more or less of the congregation that is there from the beginning for the *pesukei dezimra* and *birkat hashahar* and want as many piyutim as possible, not as few as possible, are not the same congregation that comes a little after or during the Kriyat *haTornh* and *is* there for something else. Maybe we have two congregations and we need to serve the needs of each one of those congregations in each synagogue. I think that we have most difficulty and by saying we, I include this Jew, with a lot of the piyutim, in contra-distinction to the rabbinic material, to the more ancient material. We just mentioned the *malchiot*, *zichronot*, *shofarot* – these prayers, and their framework, the majesty there which is usually ignored is the strongest, if not one of the strongest parts of the liturgy for the *yamim noraim*. Usually, unfortunately, this is complicated by the following. When I officiate during the high holidays at parallel or overflow services, the only instruction I *receive* usually, the firm line is, you must be out by 12:30 or 1, or whatever. That becomes important. What does this mean? It means that when you get to *malchiot*, *zichronot*, *shofarot* finally you are out of time. So this whole glorious framework which emphasizes, m-emphasizes and in so many ways the basic themes of this basic day are lost to a watch. I *live* by a watch in many ways myself. However, on this day or, when you are involved in the enterprise at the very least of prayer, the watch is not the most important. We should retain this obviously. I think a great number of the piyutim will not be retained in the new edition. There will be some selections, some piyutim that we feel ambivalent about that will be put into a supplementary section so that they are there if the congregation so wishes.

On the other hand there are contemporary piyutim, thematically which I referred to *in* my previous remarks which must be included.

To go briefly on one or two innovations. On *Yom Kippur*, *Seder Avodah*, for example. I have prepared a manuscript. *Atah Honanta* appealed to me more than

Amitz Koah so I translated that. The reaction that came to me from readers was that both are equally irrelevant to us today. Sometime ago I sent a survey to the members of the Rabbinical Assembly. I had a very good return. There is interest in the problem. One comment I think summed it up very well concerning the Seder Avodah. The rabbi wrote: I deleted it after a lengthy introduction. I think what we need to do in that particular instance as well as in many others is to refer to the rabbinic material. At one time to study *mishnayos* was not a great *chiddush*. You come into shul and you have to have a piyut because you already learned the *mishnayos*. We need to teach that *Mishna* of *Yoma* on *Yom Kippur* with a different kind of introduction and an anthology of that *Mishna* followed by some sort of response to the question now. The question was raised first by Yehoshua in the Gemara seeing the sight where the Temple stood, saying we have nothing now and he went into mourning. Because that's where the sins of Yisrael were atoned for and now it's gone. Yohanan ben Zakkai said we have something else that atones *gemilut* hassadim which is incidentally much harder than *korbanot*. Following this line to build liturgically into the service a response to this question which is ours as well, in a different framework from that of the rabbi's hazal. But it is a framework. These are some of the points, just in outline, that must be met in a new Seder Avodah. One final example, the martyrology on Yom Kippur.

This is one of the reasons for a new prayer book. The liturgy must respond to our time if we expect it to have any affect on the people who are coming into shul. The whole purpose of this whole enterprise is not to have an affect on the Kadosh Baruch Hu. The purpose of prayer is to have an effect on the one who prays. To have an effect it must have some relevance to his life. Things have happened since the period of Hazal, since the medieval period. The Holocaust on one hand, the establishment of Medinat Yisrael on the other hand and even to hurriedly mention them in passing without mentioning any other comment is difficult but I think we all have deep feelings about these subjects.

So we come to the martyrology – what do we do to it? We must do something more with the modern Holocaust then simply mention it in the appendix, as an after thought. The martyrology of the *Shoah* is integral to the fabric of the *Eileh Ezk'ra* which is medieval. I think in terms of presenting something to people today to perhaps say, or listen to and be moved by or be confronted with again we must go to rabbinic material. ancient material, rather than to that piyut. I have retained the theme, the refrain of *Eileh Ezk'ra*, these words and the couplet at the beginning, but after that the rabbinic material on the martyrs, is much stronger, is presented in much stronger fashion than the medieval work. So I go back to the rabbinic. In terms of the framework it is one ad. The martyrology is one act throughout history without chronological order. It's the *Shoah*, the pogrom and the martyrology of Hazal. This must all be brought together, choosing ancient sources from the Gemara, using the medieval *Eileh Ezk'ra*, the couplet, the thematic refrain that unites the entirety, using Bialik. using Nelly Sachs, Soma Morganstem and others to create not a hodge podge as it may sound in this brief summary, but a structure which has development and which hopefully has that terrible word, relevance.

Hazzan Rosenbaum :

Hy, would you care to tell us your opinion.

Hazzan Sky:

I work at a disadvantage since I don't know the direction the manuscript has taken so therefore I can only react to that which I hear here. I have to review this from a slightly different viewpoint. Not that I'm trying to pair the hazzanic respon-

sibility over against the rabbinic responsibility for the rubric of the service. But I think that most of our colleagues here will agree with me. Somebody who has never, to any real degree, been exposed to the service on any crucial level really cannot find, at least the service we have today, in any way relevant. But there are texts within the service for those people who do find it relevant and I think we are specifically addressing ourselves to those that have an attraction despite the fact that the current text that they have, in its basic meaning, seems to be out of date. There are whole groups of blocks of liturgy that move people even though sometime they may not understand the original meaning in the original text and may not even understand it in the English translation, which is a big problem in general.

Take the ***Kol Nidre***, not that I am suggesting that it be changed, but an example. When we go to the martyrology even reading, doing part of the martyrology in an authentic way, as a hazzanic composition, I think moves current congregants just as much if we were to change the text of the martyrology to a different text. First of all, because even though they may not be aware of the meaning of the text, they are familiar with the words. For some strange reason they relate to the words.

There are obviously areas where the texts don't relate to our congregants because even in previous days they were not stressed to that degree. Let's take the Mahzor which is currently being used. I guess it has been available in congregations for about 25 years - the Silverman prayerbook. It already is a revision of a former text and most of the piyut has been removed. Just the Rosh Hashanah service alone for that reason has been quite condensed from the other traditional mahzorim. In practice we excise large parts of even this smaller text. The question, it would seem to me, whether we are going to make some sort of complete re-assessment of the value. I am quite sure that no one at this point has suggested the removal of ***malchuyot, zichronot*** and ***shoforot*** from the liturgy of Rosh Hashanah. But the question is whether we are going to reduce the text that we already have now, and secondly, if we are not going to reduce them are we going to replace them with next texts with the new, a new Hebrew text be more meaningful to our congregants than the old texts which they already know? Or are we only talking about a new more meaningful translation of the old texts in terms of our present idiom? This is similar to the interesting controversy which arose when the new JPS Torah came out where we used all kinds of resources and people felt that it was almost a sacrilege in addressing God in the familiar you rather than the more distant and polite Thou and Thee.

Rabbi Riemer :

Let me throw out the suggestion that one of the things we need in our services is variety. We have two days of Rosh Hashano. There is a great deal of controversy about the second days of ***yom tov***. If we are going to have a second day of ***yom tov*** it seems to me it shouldn't be a mechanical, identical repetition of the first. Therefore, I think that alternate arrangements - maybe the first day with ***Malchuyot, Zichronot*** and ***Shoforot*** as it is in the Mahzor: and the second day you do a different kind of ***Malchuyot, Zichronot*** and ***Shoforot*** but you keep the ***matbeah*** and the ***hatimah*** but also add new and significant things or replace certain things for the two days. It gives you two different kinds of services. There is a reason for coming back the second day. It is not the same service as the first. I think that is one direction to think about.

Second, I would like to say, that one of the things I think is missing in the prayer book is a little bit of ***Elohai, neshoma***. The prayer book is too collective and not personal enough. There are very few personal prayers in the prayer book - prayers about the life of the individual. It's about the ***life*** of the community, about the life of the Jewish people. It's about mankind but it's not about the lonely individual

enough. I think that's an area where meditations ought to be added. It's hard to talk about this in general. The best way to do this program would have been to **give** out pages and see and discuss specifics rather than in general. Let me give you a quick sample if I may.

The **AI** Het is a sky-scraper of human spirit but it is a collective prayer. Listen to a few lines from a meditation called "I am Sorry": "I am sorry for offending people and then being hurt that they are offended and not caring and hoping quite enough to go and say I am sorry."

"I am sorry for forgetting the kind things and remembering the cruel things. I am sorry for being angry at the wrong times and not at the right times. I am sorry for holding grudges and hugging bitterness. I am sorry for neglecting my friends who need affection, for not consulting my colleague who needs respect, for being unkind to my wife who needs understanding, for being hard on my child who needs appreciation. I am sorry for being sorry for myself who needs love."

I don't know if it is good or not. I don't know if it should be read aloud. I have a feeling it should be there to be read silently. I think it is a personal meditation. But I think there is need for this kind of stuff. If we had time I would show you other examples. One point I want to make now: First of all, there **is need** for variety. We ought to have two services – for the first day and the second day, and two, we ought to be adding personal things like this as well as contemporary, political stuff.

Hazzan Rosenbaum:

I think we should come now to a question that involves most of us who are here in the audience, not only on the panel. I think the point that Rabbi Harlow made should be stressed, and Rabbi Riemer, as well, that those of us who would guard with our lives every word of the liturgy with impunity, mumbled on the way, or omit them or to decide for whatever reasons – reasons of time, of musicianship or for whatever reasons, are ready to sacrifice them – I believe we have the right to do that; that not every word in the prayer book must be said. But I think that it is strange that we don't want to realize on paper what we do **in** actuality. I think that ought to give us some thought. We all here are hazzanim I dare say as McLuen said, the medium **is** a message. If that's the case, then hazzanus is prayer. Every Jew who prays is a hazzan. I am not saying this in a humorous sense. You know that no Jew reads the prayers. Any Jew who is facile in prayer davens them the way we mean, hazzanically – better, poorer – but davens them. Which is why when you come into a davening congregation you are greeted with a thousand keys and a thousand harmonies and this is very good and very nourishing and what makes the service come alive. Since hazzanus is the Jewish mode of worship, and I am not speaking now in a professional sense, how can new prayer be created without involving hazzanim in their creation? This is a very nice statement and all hazzanim will applaud it. How do we help the editors of the prayer book make prayers that will be davenable (if I can use that terrible word) so that people will be able, after a little practice, to **become regilim in** this kind of prayer. Because of the nature of the way we pray, it is the hazzan, as Rabbi Harlow said, who makes the prayers come alive. If he has no say in the creation, how can the prayer book be effective, especially in view of the fact that many of the prayers from tradition were written by payetananim who were also hazzanim, even rabbanim who served as sh'lihei tziibur.

Rabbi Harlow:

The simple answer is yes. I think, as I mentioned to you in private conversation, a step has been taken, a very important step, by the session which is to follow this

one on the terms of making more practically aware instead of theoretically aware, of the truth of this. As you say, we must do more of this. It is obviously very important.

Rabbi Riemer :

Of course we need your help very much. I can tell you that in our own congregation – we publish a booklet every year – no booklet goes to press until we have the consent of Jerry Kopmar. There are a number of places where he has said: This, I have to have in, and it stays in, whatever you may have to have. No serious prayer book can be published without the partnership of the hazzanim, not only with their consent. Without their creative involvement in it. All I can say is that we need your help and that your help should consist not only of militant defending of what is but contributing suggestions as to what should be added. Changing services doesn't only mean taking away. I am sure that in the world of Jewish music hundreds of things have been created in our generation that are worth being included in a prayer service that I don't know about for which we need the help of the hazzanim.

Hazzan Sky:

I think it all hinges, fortunately or unfortunately, on a question of *regilut*. When you speak of a davening congregation it is because the congregation is *ragil* with the service. They can immediately relate to it. This is catching and the hazzan relates to the service the same way. The creation of new prayers, now, unfortunately, at least *in* our time, is much more difficult than in the development that took place in the medieval towns in the creation of new prayers then. The tools were different. The Jews were better equipped to relate more quickly to the new texts and I think that the Jews in general were much more familiar with the framework in which it was done. Unless you are going to talk about simple melodic lines with lyrics whereby we are going to have a lyrical refrain for a fine melody, rhythmical pattern, something like that, the question of *regilut* is a distant thing. From my own experience I don't think we can introduce a new piece of Hebrew liturgy to a congregation that the congregation will immediately be able to relate to in the same type or *regilut* as in the middle ages.

Hazzan Rosenbaum:

This brings us to the final area of consideration of our panel. You introduced the question: What should be the chief language of prayer in a time when people really, for the great mass, don't understand the prayers? I would like to put several questions together – Is there any value, mystical, if you will, for the lack of a better word, to recite a prayer of which you don't know the meaning? There have been allusions here to the fact that many people who sing certain melodies during the service have no idea of the meaning of the words they sing; not even being able to read the Hebrew. Yet are very attached to Yismechu, v'taher Libeinu, even Ein Kelohenu, which people do not understand and yet feel very close to. Would it be desirable – there are several alternatives – to have a new translation? Is that the story? Or should we have a new setting into English of the old ideas with new metaphors even though the two don't match word for word, which has been the hangup of previous translations. Is transliteration with a brief English summary another option we can take? Finally, and I'll give you my answer to this question (my answer is, No) is responsive reading an effective prayer vehicle? In other words if we were writing a prayer book and we are going to have that form of prayer, is that a meaningful thing?

Rabbi Riemer :

I think your question is rhetorical and I share your answer. I think that

obviously Hebrew is an essential asset. There is no replacement for it. The emotional effect that it has, the connections with the past, a connection with the living. There is no reason to have Hebrew school unless there is a Hebrew service. Nothing I have said today is meant to be instead of Hebrew, God forbid. I agree with you that the responsive reading has had its limits already. We need other things as well – parables, Divrei Torah, commentary – things arranged more boldly I don't know what. But the responsive reading itself has become a mechanical, over-used thing.

Number three, I think we need both new translations, and paraphrases and new prayer, It's not one or the other we need all three and after all three we need other things. That's not the only answer.

Hazzan Sky :

Unfortunately a lot of this comes down not to the question of whether these are effective vehicles for prayer but very often they become questions of busyness during the time of the service. You don't want the congregation to sit there without doing anything so in order to keep them busy you have a responsive reading. Also, and this of course relates to the nature of the thing you are doing, too often the question doesn't even arise as to whether the people are being affected by what they read or react to. With regard to the question of Hebrew, I don't think the reason that we as Jews are going to keep Hebrew as central to further the existence of our being as a community in the world only because we have Hebrew schools but Hebrew was, is and will be the language of faith of the Jewish people and it is the best vehicle for the projection of those religious ideas which we inherited and which, if we can, we will give over to the future. In this regard the hazzan fits in an interesting way. Too often, and I don't say this in a deprecatory way, too often too many of the prayers which are obtuse generally because of the nature of the composition, are obtuse also to the hazzanim. Maybe from that point of view there should be a change. The question of a mystical element in the recitation of a Hebrew verse is just as meaningful perhaps as a religious experience as the recitation of a Hindu verse from one of the Hindu books that some of our young people are repeating in some of these prayer sessions that they have. I don't think anybody will want to copy the Union Prayer Book in the mistake they made in removing Hebrew. I think they alienated religious thinking on the part of a large portion of Reform Jewish population from the mainstream. I don't say they should *be frume Yidden*, but they were alienated from the mainstream of Jewish thinking. Without Hebrew you can't do it.

Rabbi Harlow:

We've come in a full circle (or not so full) to something I said in the beginning, namely, the problem of prayer is not going to be solved with a prayer book. All of these things are necessary: Hebrew, English, relevance, mystery, etc. are each crucial. The real problem is prayer on both sides – whether it *is* a matter of a contest – There are very few congregations in which I can keep up with the Baal *Tefillah* *in* the p'sukei *dezimra* – I can't do it. For me that's a failure.

On the other hand, there are people who find much more interest on almost any page of the New York Times even in their meditative moments. How many of you, *you* are a select group, if you have a half hour, before dinner, after dinner, sit down with a book of poetry? If people can't take things symbolically, if everything we read we must take literally, this doesn't even come to the problem of comprehension of Hebrew or prayer, just symbolic language. Most of us enter foreign countries in which our passports don't work. So admit it, when it comes to symbolic language and that's part of the problem of prayer. The problem of variety which Cantor Sky mentioned – are the people, I find generally, who are most demanding, who say we have to have

more variety, are the people who daven less. This is interesting. I am not against variety. I am committed to the daily discipline of davening but I need variety myself.

The responsive reading. If you have a group of Jews together and they are going to do something together out loud it can either be responsive or unison. Of course who says it has to be out loud in English. Perhaps we should, as Rabbi Riemer mentioned, have more things that a person could just look through the book and be confronted with. That is important. Perhaps we should also have, in terms of responsive reading, two sections of the congregation responding to each other rather than the religious leader on one hand, ten feet above in front of the congregation and everybody else, the masses, responding to this as if these are two equal parts which it is not. More of the service in terms of the contemporary thing should come from the congregation. Maybe somebody or a group leading a reading should come from within congregation, rather than from pulpit versus the congregation.

I'd like to close on - the element of mystery has been mentioned. I'd like to read a statement, a few words by Louis Jacob who writes that, "Ideally a synagogue ought not give those who worship within its walls merely a sense of comfort and ease. There ought to be a sense of mystery about the edifice leading them to exclaim how full of awe (not how awful) is this place. This is none other than the house of God and this is the Gate of Heaven. Perhaps the modern synagogue has in its attempt at the mysterious." Which is the end of that quote and which is an element certainly **that** we must keep in mind certainly with the other elements.

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Sung by Hazzan Marshall Wolkenstein

Kaddish from "Last of the Just"* **Lazar Weiner**

Sung by Hazzan Ben W. Belfer
and Convention Quartet

*An adaptation of the form of this Kaddish which will be included in the new Mahzor soon to be published by the Rabbinical Assembly. Text modifications are by Lazar Weiner and Samuel Rosenbaum.

WEDNESDAY, MAY 13, 1970

Afternoon Session

Panel Discussion:

"The Immediate Next Generation: Rebels or Disciples?"

Chairman: Hazzan Samuel Rosenbaum

Hazzan Rosenbaum:

I have known all of the men on the platform for some time now – some more and some less. I look upon them, in a sense, as very close relatives of mine. The participants in the program are from my right, Samuel Meisels, a name not unfamiliar to the members of the Cantors Assembly; educated in Cleveland, Ohio and at the University of Rochester, the Hebrew University and Harvard University and now at the Harvard Graduate School of Education, a candidate for the Doctor of Education degree in Curriculum and Supervision concentrating on early childhood education. He is also a candidate for the state of marriage and anyone who is in Cleveland on June 21st is invited. His lovely bride-to-be, Alice, is sitting in the back and later I'll point her out to you.

Samuel is, in addition to everything else, working in his field of education for the very young both in Montessori and in the Brookline, Mass. public school system doing experimental work with younger children. Also not surprising is the fact that for the past three years he has been serving as hazzan in Norwood, Mass. Shaaray Tefila. He received his hazzanic training from his father, Saul Meisels.

Marshall Portnoy is receiving his hazzanic training from the Cantors Institute and already has a considerable biographical sketch. He is a graduate of Yale University, holds a Master's degree and is now president of the Cantors Institute, Jewish Theological Seminary Student Body. He participated in an international choral festival at Lincoln Center, traveled around the world as a soloist with the Yale Glee Club and in addition is a promising and talented composer. A number of his compositions were premiered last April at the 92nd Street Y and featured on the Eternal Light on the NBC network. He now serves as Cantor at Temple Emanuel in Parkchester, Bronx. He was married only two months ago.

Last, but not least, is the young man seated at my immediate left, Seymour Rosenbloom who, I am sure will be embarrassed when I say that I knew him from when he was a roly-poly 7 or 8 year old little boy in our own congregation in Rochester and upon whose life I have had some influence. If not more than that people say when he chants the Haftorah he sounds like me. I don't know whether that's a compliment or not but I think they mean it as a compliment. He is a marvelous young man who also studied at the University of Rochester, spent his junior year at the Hebrew University in Jerusalem and is now a student at the Rabbinical School. Hopefully he will graduate in 1972 (if they stop striking). He spent summers on the staff of Mador, Ramah, counsellor-in-training program, also a member of the Zamir chorus, participating among hazzanim.

We have chosen these three men not only because we believe that they are committed young men. Which doesn't mean that they think the way we do or act the way we want them to. They are all mature young men and have the right to think and say and do the things that they want to do; to do the things that their conscience tells them to do. But they are committed to the Jewish people because they are devoting their lives to serving the Jewish People, if not now, in the future. If we cannot talk to them then we certainly cannot talk to young people who are completely

torn away from Jewish life. So we must talk to them and they want to talk to us.

I'm going to ask each one of you why you were drawn to Jewish service. Marshall, you are the cantor so I will give you the first aliyah.

Marshall Portnoy :

I think it is very difficult to enumerate the reasons both conscious and unconscious for a person to be drawn into such a particular kind of vocation. I think that from childhood one can note almost immediately the warmth that exists between the clergy of the congregation, the rabbi and the cantor, and the congregation itself. The rabbi and the cantor seem almost immediately to affect the lives of the congregation for good. The inspiring Hebrew teacher seems to have magical affect on a young person who participates actively in the working of the religious school. I think it was primarily, from childhood, a desire to be able to affect people positively and perhaps be able to bring out the best in myself as well, that made me think about this vocation as I grew into my later teen age years.

Sam Meisels:

Perhaps it would be better for me to begin by saying what Jewish service I am involved with since I am not a rabbinical student nor a cantorial student. I am very, very deeply concerned about things Jewish and I do serve as a part-time hazzan for the last three years, next year and I hope for longer than that. One thing Hazzan Rosenbaum did not mention was that I was going to be the principal of a new Jewish school to be started in Cambridge, Mass. this coming year but for reasons which I hope we will have an opportunity to discuss I won't be, because the school will not come into existence. This is part of the phenomenon that I think we will be talking about. It would have been that I would have been principal of a Jewish school and that would have been certainly part of my Jewish service.

I am drawn to Jewish service because of the family I came from, because of my strong identification with Judaism and with Israel in greater terms and in particular terms, through a year's stay there, and much concern for the land. But I am also drawn to Jewish service through personal pleasure, very, very much so. I love to sing and I love hazzanus and I derive a great deal of pleasure from it. I became interested in the Jewish school from a sense of my own history I think. I have lived up until now in relationship to many things, to peers who are Jewish with whom I shared many events in my life, in relationship of course to my father and to my family in general with whom I shared many valuable experiences, moments, treasured thoughts, and in relationship with our people, our history that extends thousands of years. It was this sense that my history will extend to my children, when I have children, that made me very much concerned for Jewish education. Finally, the third reason, it was just the right situation. My vocation is education not in particular Jewish education but I found that here was a situation in which my training in education could be put to use in Jewish life.

Seymour Rosenbloom:

I seem to remember for some reason that when I was young, about 9 or 10, when other people were thinking about being firemen and policemen, I seem to remember wanting to be a cantor. I don't remember why but I imagine it was some relationship with our own hazzan. I think ultimately what drew me into Jewish service, into the rabbinate seems to be a set of very fortuitous circumstances or unfortuitous circumstances. We had a fire in our synagogue in 1960 which gutted the entire building. For one reason or another I became very fascinated with the synagogue, with its

continuity, with its strength immediately after that fire. I began to get involved with activities in the synagogue, more than I had before, especially with Hazzan Rosenbaum, reading the Torah, haftarot, a little bit with Junior Congregation and that just kept developing until I got to college. There I began to work with Hillel and found it a very satisfying experience. I would say mostly I kind of grew into it. My interest in the synagogue kind of developed into wanting to spend my time doing that kind of thing because I enjoyed that more than anything else.

I remember one thing—When I was a sophomore and Sam Meisels was a freshman I had not yet decided what I wanted to do. Sam and I started talking and he said maybe you ought to go into the rabbinate. In a sense it was important that he said that because I was at the point where I wanted to say it and yet I wanted someone else to say it. It kind of gave me a little bit of a spur.

Hazzan Rosenbaum :

I think in moments that ail of us have more and more these days, when we wonder of what use the efforts and energies we put into our professions, when we are frustrated with the adult members of the congregation, as we sometimes have a right to be, that we should remember that here at least, three men benefitted from something that we have done. If we do nothing more praiseworthy than that then I think we can say *dayenu*. If we need to be encouraged we need to be encouraged by what these three men have told us. There are others who become converts to this way of life late in life, comparatively, but I think here are three evidences that if you start early enough, try hard enough, some fruits of your labors do come to mature.

Since we are talking with committed people who are conversant with uncommitted people, why are so many young people alienated from the synagogue? Can we reach them in some way? We have been grappling with this problem—rock services, dancing, a band on Friday night and all kinds of things that we think young people want. Should we try to do these things? Will they bring them to us; or shall we concentrate our efforts only on young people like yourselves, not necessarily oriented to a profession, but people who want to be taken into the synagogue and it is no job to attract these people into the synagogue because you say there is a service and they come.

Sam Meisels :

These are very hard questions by the way. You should ask them of yourselves, too. I hope.

I come from a community where I know very few committed Jewish kids—very, very few. In fact I am somewhat strange to many of my friends that I am interested, that I am concerned, that Judaism is at the core of my life in so many ways. There is a sense, and perhaps now I am speaking from a particular situation, but I think most college campuses share many of these elements, some more, some less. Cambridge, Mass. where I am living and studying now prides itself on all kinds of secularism. In fact, ironically people who live in Cambridge I think begin to feel that they can assume a new kind of identity, a new kind of Cambridge identity which is supposed to be universal but I think is really lacking in much identity, completely. To try to answer the question why are some of these people alienated from the synagogue I have to say that I am fairly alienated from the synagogue, too.

I am just trying to find the right way to come to this. Let's try to imagine what happens when a student who has been to college for a few years or in many cases it's just a few months, comes back to the synagogue. What happens at that moment when he comes Shabbat evening when he comes to services. It seems to me that, here I will be speaking in generalities and they won't apply in many cases, but

in general it can be said that the person who is coming back to the synagogue will often have a lot of trouble communicating, identifying with what's going on, what's happening here in this synagogue. Now that is a very strange question since he has spent perhaps all of his life in that synagogue. Suddenly he just doesn't understand, he can't identify with what's happening in the synagogue. More explicitly he can't identify with the people in the synagogue and he can't identify with so many of the values expressed, in cases, paraded about in the synagogue.

It is my opinion we can strike an analogy between the synagogue and the home when we talk about people being alienated from the synagogue because many of my friends are very deeply alienated from their homes as well as from the synagogue. I think much of the problem is they go away to college and they suddenly enter a totally new kind of environment. They are living now in a community of peers. They live together, work together, sleep together, they share so many of the same concerns. This is totally new. This has never been before in their lives. It is a total immersion. Their opinion is valued in this community. They are equals they are not subordinates to outright authorities where teachers are completely authoritarian. Very frequently nowadays he is not respected. It is the teacher who is willing to listen, who is concerned about the opinion of the student who is respected. Also, they meet a vast number of alternatives, ways of thinking, life styles, ways of dress, this is tantalizing and rightly so. Why should just because they came from one place why should they always spend their time there. Finally, so many of the elements that go into college life-they mature and this is also for the first time. They go away to college-some people are 16, 17, 18 years old; biologically, they are mature. You can't expect them to be the same people when they return as they were when they left.

They come back home and in fact the parents have not changed so drastically. This is a period of massive change for the kids who are going to college but not so for the parents generally. It's a holding period generally for the parents. Just as you get older the changes in one life don't happen so drastically or so frequently. In fact change is very threatening I think-one becomes established, tries to keep a job, to look forward to a future where there won't be a job. It's really going over to a different kind of life I think where changes are threatening and not exciting so much -changes in life style that is and here is where much of the problem begins because the student will speak to his parents according to his perception, his views of new life styles, of these many influences. The parents will speak also, deeply from their hearts, from the things they know. This is natural but often these two points of view do not merge and the home point of view versus the college point of view really becomes different and seem to be at cross purposes. They seem to be actually competing and opposed. I think there is frequently one of the problems the student wants to be accepted as an equal, wants to be known as someone whose opinion is as valuable as the opinion of someone else. If that other person is going to present an opinion he wants to present his reasons too.

There are new alternatives that are just inconceivable outside of the place where the things are happening. I am a kindergarten teacher. Think about that. Do you know many grown men who are kindergarten teachers? I am. I am very deeply concerned for early childhood education. In fact I have been spending much of my time during the past year teaching science to $2\frac{1}{2}$ year old children, who are quite remarkable too. I know five or six children who can program computers and one of them is 8. I know one kid who is three years old and reads and speaks English, French and Spanish. A little boy yesterday, I asked him to read something for me and it was upside down and I was about to tell him turn it over. He just read it upside down. He's six-he started late. He reads right side up too. I know someone who spends all of her time doing research on infants none of whom are older than 3 months.

Things are very different is what I am saying.

All of these vast phenomena that students are involved in, come back to the home, to the synagogue and I think that they find that the change has not been going on so much. Very often it has not been going on at all. Not only that, there is no place where they can put their changes in, where they can feed themselves into the environment. That's just it; they have to feed themselves back in. The environment, the synagogue, the home is not going to be open to what they are doing. This sort of life is one that sees the student not as an equal but as a recipient of care just as he was before he went to college. This creates the conflict that can result in a real alienation because it becomes foreign.

As I started by saying he just can't communicate. What's happened for four years-you come back and they are still treating you the same. This is what we hear. This is part of the thing that I would say are reasons for an alienation from the synagogue and the home. Ways to correct it I guess we will be speaking about that later on.

Seymour Rosenbloom:

I think in order to understand this phenomena of alienation, one thing I would differ with Sam is the captive assumption that the individual is more attuned with the synagogue before he goes away to college than when he comes back. I am not so sure about that. I think that one can't understand the phenomena unless one is willing to recognize the almost insuperable difficulties of living within a religious tradition which nonetheless is existing in a secular society. The society we live in is not a religious society. The religious tradition we come from is a tradition which is conscious of a historical people which makes a great many demands on the individual both formal and ethical. An individual does not always see the relationship between the formal and the ethical components. We live in an open society-a society in which the person is not closed in. It is very often said that the east European shtetl things for the Jews were far better religiously speaking.

One of the things that Rabbi Karp has often pointed out is that the European shtetl was a tight, compact community, that religious forms were almost social forms. In this society we live where our social forms are not our religious forms and our religious forms are not our social forms. We don't live in a closed society. We don't live in a compact Jewish community. We are dispersed, our ethics, our forms of life, our styles of life vary. I think that makes our task of monumental proportions,

Beyond that problem of a religious civilization living within an open secular society we have the problem of the synagogue itself. I think, as Sam pointed out, many individuals, most college individuals confronting the synagogue find within it not the radical kind of ethical and spiritual concern which our tradition often speaks of but find a middle class establishment which is unresponsive to social and political change, ethical and moral concerns and which generally is more concerned about its own perpetuation than it is of any conscious vision or goal that it might have. That presents a distinct hindrance. Because we do have even though those who are alienated from us are at this moment in no position to make a real pact, nonetheless there is a common language which we do have. We speak from the religious tradition and I think that most college students today whether or not they want to call it religious whether or not they speak from a tradition, nevertheless are speaking a religious language. It is the same language, the same language of moral concern. If we read Amos, we feel it could have been written a few years ago, it could have been written today. Some of you may know Shalom Spiegel's article where he takes Amos and makes Amos a contemporary social critic.

We have a common language and we have to begin to use it. Hazzan Rosenbaum asked, should we try? I don't think we should use gimmicks I think we've used too many gimmicks in the past. We used gimmicks to get middle class people into the synagogue. I don't think we need gimmicks to get young people into the synagogue. I think too often rock services and the like tend to be gimmicks. What you have to do as spiritual leaders is to make the synagogue a spiritual place. A place where people, an institution which is a non-institution in the sense that it is a radical institution. An institution which is concerned with spiritual, whose activities are spiritual and whose existence is dominated by a vision and whose vision is not dominated by its existence.

Marshall Portnoy :

It's interesting to be first and third. The first time you don't have a chance to prepare the next time everything has already been said.

I think that in speaking about the problem of alienation of youth there are three factors that are the most important to consider. The first is the failure of the American Jewish family as a nuclear family group. The second is the failure of Jewish education and the third and by no means the greatest failure is the failure of the synagogue itself.

I have in front of me an article from the "Journal of Synagogue Music" which I must quote from briefly to answer this question. Hazzan Rosenbaum writes in considering the problem of changing the service because people haven't been praying: "Have it start later, finish earlier; make it shorter, make it longer; put in an organ, take out the organ; more English, less Hebrew; more Hebrew, less English; better refreshments, no refreshments; coffee hour-kiddush; Oneg Shabbat and even collation, shorter sermon, longer sermon; more announcements, less announcements; annual Torah cycle, triennial Torah cycle. Everything has been tried with the exception, perhaps, of trading stamps."

Hazzan Rosenbaum then compares the synagogue with the concert hall, the theater, the ball park and says, "Why do these institutions exist so prosperously and so well with such a bountiful following?" I think he makes some excellent points. The most important point that he makes is that these institutions-the concert hall, the theater, the opera-exist only because of the loyalty of their devotees, their fans. People that get interested enough in the complexities of baseball, or the rules of ice hockey, or the lure of the opera, the theater-interest themselves enough to learn about it. They study about it a long time before they go into the opera, before they go into the theater so they are able to appreciate what's going on with deepening satisfaction and pleasure.

What has happened in the United States is that you and I, (I am speaking about lay people not professionals in the field) we are really not educated to walk into the synagogue. We walk into the synagogue, as Hazzan Rosenbaum puts it in this article, spiritually naked. at least most mothers and fathers do. Then they attempt to say to the youngster, you know you are going to Hebrew school now, you are going to be Bar Mitzvah and after that you can do pretty much what you want. We say this to him on one hand and on the second hand we wonder. Sonny boy is going off to college and he's growing a beard, he's doing this and that. I can't understand what happened.

It's like the advertisement where you see the father with his loving son smoking a cigarette and the ad goes: Like father, Like son. Because kids see this so quickly the kind of double standards that our American materialism forces our spirituality into is an old story to children by the time they are 8, 9 and 10. By the time they are in college it doesn't make any sense to talk about them

That's number one-the problem of the nuclear family and the complex problems that it has to deal with. You know the divorce rate in the United States. Don't you think that has an effect on alienated youth in the home as well as in the synagogue. The synagogue itself, as Seymour and Sam have mentioned, possibly could become a more creative, a more fruitful, a more vital place. But many synagogues are wonderful places where a person well prepared can get so much out of life; find out so much about himself and the way he can relate to people spiritually. Of course it's true in many synagogues you could just leave a tape recorder there on Saturday mornings-it's the same service every week with very little variation or accentuation or accent but by and large the problems that we have to grapple with educationally and spiritually are very deep and have to be met with in the child's very early encounters with synagogue life.

Hazzan Rosenbaum:

First of all, let me say that it is terrifying to be quoted by someone. Some of the things you say come up to haunt you. I am appreciative that Marshall read the article and feels that way.

Samuel told us the psychological, sociological reasons for alienation, and he tells us, Look folks, this is the way it is; you better get used to it. The kids are going to be different when they get back home, they are not going to be kids anymore. This is nothing new. Children have always gone away, whether they have actually left the city but they have always come to a point where they turn over and they are no longer kids. We know about that.

The rabbinical student has given us a vision of a model synagogue, an ideal synagogue, a place where Amos would feel at home. I am glad he has not yet reached the stage where he might have learned that models are only things in Playboy; that model things don't exist in life and maybe we ought to get used to that idea.

Somehow, the hazzan comes up with all the problems. He's telling us what the problems are in practical, synagogue attendance. The problem of the family, the mobility of the American family, the problem of the shattering of the large family unit and the problem of Jewish education. All of these problems we have wrangled with so we see their wisdom is great and there is nothing in it that we don't know but perhaps something that we should do. Sam has indicated that he would like to rebut some of the things that were said.

Sam Meisels:

I just wanted to make one point clearer. I don't believe that gimmicks are going to make it either. When I look at the synagogue service I don't feel that the gimmicks are going to get anything. They are just superficial but I don't think that even changing the prayers, the melodies week by week, changing the format a little bit by having perhaps in place of the sermon, different kinds of services. I don't think that is where the problem lies. The problem to me-becomes greatest when I think, Why should the rabbi have all the fun? Also, why should the hazzan have all the fun? Why shouldn't the rest of the people have a lot of fun in a way too? What I mean by saying fun, a little bit facetiously, is that particularly, I think the rabbi has a great deal of autonomy in the service. I am not sure that any other individual in the synagogue and perhaps here I am striking theological sparks, but I don't think any other individual in the synagogue has control over what he's going to do during the service so much as say, the rabbi does. I'm wondering if there isn't this kind of really radical

kind of change that has to be made in the synagogue service before young people will find the synagogue a place to come to.

Hazzan Rosenbaum:

Sam has lead us into the area of prayer which is an area which concerns us all. I am going to ask them first what may be a very embarrassing question, but a very revealing question and then get to the substantive problem of how to adjust our services if necessary. Maybe they don't know the answer but maybe they have experience about it. Let us ask first Seymour: Do you pray, you yourself? If you do why? And if you care to tell us, what do you believe in theologically, spiritually?

Seymour Rosenbloom:

That is a rather revealing question. I suppose the best way to tell you is that sometimes I do and sometimes I don't which means I do. The question is I don't all the time for lots of reasons psychological and otherwise: sometimes I am just not in the mood to do it. When I do do it, I do it from a variety of motives. I do it sometimes because I enjoy it. I am moved to do it by some experience I had and sometimes because that is part of my style of life. I might not be at that specific moment necessarily motivated to pray but my style of life at certain times says that I should pray and I do pray.

Why I pray? What I believe in? What prayer accomplishes? I must say I am in no way sure. The best think I can say-in terms of what I do believe in-I don't want to get into theological statements-I like to avoid them because I get caught up in them and then they come back to haunt me. I will say that prayer can sometimes be an educating function. If I am spontaneously moved to pray, that prayer is an expression of myself, an expression of the point of time at which I am in at that moment, my existential moment. If, on the other hand, I come to the service not because I at that moment necessarily want to pray. it's not a spontaneous prayer but I come to the synagogue because that's the time I pray, my style of life. my Jewish style of life dictates that I pray. I pray the text-that text is not the result of me but that text is something which works on me. I would say that I pray with the text in a sense to be worked on, to be to have certain values and ideals impressed upon me and to be educated into them.

Marshall Portnoy:

It is a terribly personal question. Not in a sense personal-that I don't want to answer it in public, but personal because it grips down to the very recesses of one's soul. The words are said by me every day with tefillin and tallis. etc. To what extent the words become prayer and what times they become prayer I myself don't know. It is a terribly personal experience. It could occur on a bus. It could occur on a walk. It could occur in talk with my wife. I think it is the ultimate result of considering the problems that our sages and our authors have built into the words themselves. The problems of redemption, salvation, goodness. I think that prayer is a very personal thing but I think that the exercise must be executed on a regular basis because I think, like building your muscles or building your voice, like a hazzan, building yourself spiritually is something that requires constant application. I think that's about the best I can do.

Sam Meisels :

Long ago someone told me whatever it was my father had done would never come down officially to me and I shouldn't be concerned with. I don't pray now

but I have prayed. I haven't prayed now for some long time-over a year-and I cannot see myself praying at any time in the near future. That this should speak of my being religious or not in my own sense of logic, it doesn't. I feel myself being religious and Jewish but I do not pray. The reasons, as Seymour and Marshall have said, are profound reasons and not easily expressed or expressed in public easily. Certainly some of the reasons that are easily understandable is that for myself like many I think I don't understand the ecstasy, I'm not sure of the reasons for praying. That gets into a sense of davening, etc. which I don't want to deal with right now.

Hazzan Rosenbaum:

I think one of the answers to why we pray is not so much to do with God but to do with us. I don't want to enter into polemics but maybe the worse the world gets the more we need to pray: not for some miraculous intervention but for the wisdom and the insight to grapple with it, to live with it, to survive it. What the **Ribono Shel Olam** does is His business and we can only hope that He does it very well. But we also have a stake in our own lives and I think maybe prayer does express the hopes and aspirations that we have for that life. I think in that sense every thinking human being, whether he does it formally or not, does pray. Maybe you do pray after all. If you are interested in young children then I think in a sense you pray. However, we are talking about: Can you pray in the format which exists in most synagogues? Which is more practical and more relevant to the issue at hand. Can you pray in Conservative synagogues that you come into? You lead a congregation in prayer, do you think your peers coming into your congregation can be lead to prayer and if not what can we do? We've been going around this thing afraid to poke our heads into it, gimmicks are out. You say they find the same service all the time, nothing has changed. Young people react to that because in their own lives everything has changed. Is it just a hopeless mess or is there something we can do practically and realistically to make it a little more possible for our young people to pray?

Sam Meisels :

I think the synagogue has to become integrated more with the life of the people of my generation. Take a look at what these people are doing and see if there is room for it in the synagogue. If there is someone who paints, someone who writes, someone who can play, someone who sings – there should be a place for him in the synagogue. This is done in other agencies, in other institutions, It's even done in other religions. It is a very poor thing to compare religions but I think there is a point to this. Where someone finds his own identification, his own identity, by way of the things that he can do best – there should be room for that in Jewish life. That refers greatly to Jewish service. It is more difficult to stuff it into a synagogue.

We haven't had an opportunity to talk about this aspect of it – but Jewish service has to be expanded tremendously. To blame all of this on the synagogue is certainly unfair but certainly by way of the synagogue, whatever is important, significant and central to a person's life there should be room for that in Judaism and if possible in the synagogue.

Seymour Rosenbloom:

In the early part of this century the American synagogue **served** a very real socializing function. It was more than just a place where people came to pray. It was a place where people became Americans. It was a center of community life. What I would say, and what Sam has said, essentially the synagogue now has to serve that same function. The synagogue, in some degree, has not stopped serving the

functions which it did 50 years ago. The problem is that it is 50 years later, different people, different problems. A couple of years ago I spoke at a Torah Fund Luncheon in a synagogue in New Jersey. Usually, I ask what is on the program with me but this time I didn't. When I got into the car the woman was very embarrassed and said, I hope you don't mind, because afterwards we are going to have a wig show. She was very embarrassed and said, of course, we have to find something Jewish in it so I am going to talk for ten minutes about the Shofar, first.

We are still doing that. We still have weight-watchers in our synagogues, we still have bingo games, we still have all kinds of things which are not relative to the artistic, esthetic, spiritual concerns of our people. We have to begin to open our doors to young people in many varied ways and also to adults. Too many synagogues are locked after six. Too many chapels are locked if someone comes into pray. One synagogue, I remember, a young man came in who had just lost his father. He wanted to pray. He found the sanctuary locked and when he went to the desk, no one would listen to him but because he had long hair he was turned away.

That's one kind of example. There are many areas where the synagogue has not been responsive enough to the kind of legitimate spiritual concern which many of us have. This is a very basic problem. More than gimmicks, as Marshall quoted from Hazzan Rosenbaum's article, it is not a matter of robes, of organs or not. One of the main problems which I mentioned before - We don't have a community. We don't have a community which is strong enough. It is strong but only in one area and that's philanthropy; but it is not a strong cohesive community in the real sense of the word. It's not a community in which people feel themselves a part of it as college students feel part of a college community where they can identify with its values, with its concerns with its life style. We don't have a Jewish community of adults which is really concerned about the Jewish life style. We are concerned about all kinds of superficial things and I venture to say that almost every one of us, and I include myself, when it comes right down to it we are more the products of our American society than we are the products of our Jewish tradition. I think there are many things which are antithetical between the two. It's a constant fight.

We have to begin to find ways of socializing, of creating community and of socializing individuals into that community. One of the things which I think is very significant and I proposed it to a group of young people in Rochester a couple of weeks ago - USYers - I have it written out if anyone wants to look at it. One of the things we have to begin to do is to get away from the big service sometimes. There will always be a need for major service but there is also a need for small services. There is need for small groups to get together to be lead by hazzanim and by rabbis. To get together, to meet regularly to pray a little - sometimes more sometimes less - to talk, to study, to do things together. We need to create sub-communities within our large congregations where we can really exercise influence on people's lives; people who want to find an in into our spiritual tradition. We have to really become concerned with this.

The service, too, as it is done in many of our congregations is one which is destructive of community, not creative of community. It is a service which too often becomes a performance on the part of a hazzan, the choir and the organ and is not sufficiently a service directed to the people sitting there, to get them involved, to make them feel part of the synagogue. There is a need for more congregational singing. Even in our synagogue architecture there is something very symbolic about a synagogue which has the bimah in the middle. That means that the shaliah tzibbur is part of the *tzibbur*. He is not up on a podium, up on a pedestal; but he is part of the *tzibbur*, on the floor with them. We have to begin to make of the synagogue a real kind of a community in any way we know how.

Marshall Portnoy :

I agree emphatically with everything that has been said. With every concrete suggestion that has been made I think there is fruit for the future. In discussing the prayer format and the synagogue format in addition to what's been said, there are some things right now, theologically, are probably the province of the Rabbinical Assembly and not the Cantors Assembly – some theological implications of the prayers are ridiculous to students and to thinking adults who read some of the text of the Orthodox or Conservative prayer book and even the Reform prayer book for that matter.

I think more than that the entire idea of a large institution in this particular age, as Seymour pointed out, the institution of the rabbi and hazzan in their usual assigned duties is going to be very much in need of re-evaluation in the years ahead. This is a time of transition, it is a time of flux, enigmas and great question marks and what the future of the synagogue is going to lead us to when we come out of this whatever we are in, is really amazing to me. I have no idea. I think that the directions which Seymour pointed out – working with smaller groups, making the person in this computerized society, feel as an individual feel worthy, feel important, feel close to other people and feel close to God and close to the earth. These are things you can't do with some of the kinds of institutions, some of the traditional functions of the rabbi and cantor as we have been trying to do in the last few years. It is just out of context, simply an anachronism. I think there is much **need** for investigation and thought about the future of the synagogue as an institution and what direction it is going to take.

Hazzan Rosenbaum :

I would like to heartily endorse what all three men have said and I will give you one concrete example and see how you react to it.

We all fall into forms of thinking. We think that things have always been the way we are -doing them. In our congregation Rabbi Karp and I decided last year that the Friday evening service as it was constituted (and it was getting 700 to 800 people if that's an index of anything) must go, because we were getting 700-800 socializers; people who were coming just to pay their respects to us or to the B'not Mitzvah. So we began a campaign, a successful one, to abolish the late Friday night service. We didn't want to abolish it just so that we could stay home and watch television. We wanted to abolish it and replace it with something which was more meaningful. More meaningful activities will be directed at small groups, every Friday night. There will be a different kind of cultural experience. There will be a short, informal prayer service.

What I am trying to point out is that there was consternation in the congregation that we are doing away with a tradition. They forget that the synagogue was alert and live enough in America in the early twentieth century to make a change – a radical change in tradition. Tradition is the Kabbalat Shabbat, not the late service. Why did we have a late service? Because in the early twentieth century people worked on Saturdays and you couldn't get anybody to come to the major Shabbat morning service. So they did a revolutionary thing and Conservative and Reform congregations were burned in effigy for daring to change tradition – they moved the service up from 5 o'clock, or four o'clock or six o'clock to eight thirty or thereabouts, when the working class had come home, had a chance to eat: or the business man had closed his shop and could come to the services because they couldn't surely get anyone Saturday morning. The synagogue has proved that it is able to change. It is just our minds that get so accustomed to a concept. I'm sure if I said that we should vote in favor of abandoning Friday night services here, as a resolution, I don't know how

many people would vote with me. I doubt if any at all. And yet, if we examine it clearly and forcefully we see that it is not from Sinai so what they are saying to us is, let's shake a leg and expand the synagogue walls to other things. We have done it before. We are not doing anything revolutionary. We have to think in terms of what's authentic and what can be made useful at the time. One final question which has already been alluded to but I think we should ask it: Do you see a new definition in the role of hazzan in the future?

Sam Meisels:

I would say a little more of what you are doing now and a little less, too. A lot more of congregational singing, of bringing the people to sing with us. I think this allows people to pray. Wherever possible to have Temple choirs on the bimah to sing, rather than a prepared choir. The more participation the better – any way that is possible to get people to sing with us. Maybe that will mean that we will do a little less singing by ourselves and perhaps less work with a prepared choir.

Marshall Portnoy:

The question that has always fascinated me which I have never dared to ask a rabbi or cantor, that is an experienced professional and that is, if you didn't have a love for singing, for music, if you didn't have a gift for it, if it wasn't a matter of your livelihood would you yourself be a member of your congregation. In other words, would you go and sit through your own services? I don't know how the poll would end up. We might all go home but I think that in a sense your question is in the answer to that because as hazzanim, you more than we are experienced professionals. You are excellent musicians: you have an excellent sense of what moves people as far as the service goes. If the service really satisfies you, as a professional and as a person, I think it will satisfy the congregation. But if it doesn't satisfy you then I think there is work to be done. As far as the redefinition of hazzan in the future I think that it is going to be done along those lines.

Seymour Rosenbloom:

One of the major things that I would like to say (and I may be getting myself out on the limb again) I would say don't let rabbis intimidate you. I think too often we begin to dichotomize the synagogue. The rabbi is the spiritual leader and the hazzan is a musical technician. I think you have to begin to assert yourselves more in the role of spiritual leaders then you have hitherto and perhaps pay a little less attention to your **roles** as being musical man in the synagogue.

I would put Marshall's question a little differently. If you were not musically gifted what would you do with your spiritual concern? The hazzan as he is now is a combination of spiritual concern and a musical gift which comprises your being in the cantorate. What I am saying is, Let's say you did not have your musical gift. Begin to think about what outlet you would have for your spiritual concern and then start to do it.

Hazzan Rosenbaum :

I wish to thank all of our three colleagues, because indeed they are: We have studied together. I think they have told us a great deal that is encouraging, if not about our times, at least about themselves.

CONCERT WORKSHOP

The Sounds of the Seventies

A Sampling of New Creativity in Liturgical Music

P R O G R A M

Baruch Adonai Bayom	HAZZAN IAN ALPERN, Baritone	<i>Herbert Fromm</i>
Sim Shalom	HAZZAN EDGAR MILLS, Baritone	<i>Herbert Fromm</i>
Prayer for Peace	CONVENTION QUARTET	<i>David Diamond</i>
Selection from the Oratorio, "Proverb Canticles"		<i>Issachar Miron</i>
Wisdom Hath Buildeth Her Home		
The Beginning of Wisdom		
Many Daughters Have Done Valiantly		
Boast Not	CONVENTION QUARTET	
	HAZZAN ARTHUR KORET Soloist	
Two Selections from Shiru Ladonai Shir Hadash*		<i>Gershon Kingsley</i>
V'Shomru		
Kiddush		
Processional and Invocation for a Jewish Wedding**		<i>Gershon Kingsley</i>
	CONVENTION QUARTET	
	HAZZAN IVAN PERLMAN, Soloist	

*Commissioned by Hazzan David J. Putterman and the Park Avenue Synagogue, New York City.

**Commissioned by Hazzan Samuel Rosenbaum and the Sisterhood of Temple Beth El, Rochester, New York.